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AMERICAN FASHION

A SPECIAL REPORT

100 GREAT NEW LOOKS

THE NEW YORK COLLECTIONS



One dip of the little wand per day,
one 1-ounce bottle per year
is all you need use when you wear
Countess Isserlyn Make-Up.

We tell you that not because we are trying to pawn Countess Isserlyn off as a bargain. But because it shows what a fantastically far going, thin covering, magical liquid this is.

In those select stores where Countess Isserlyn is sold you'll find an Alexandra de Markoff trained consultant who will show you the ritual of bringing your own shade to life on your face.

Once on, Countess Isserlyn actually helps disappear your pores. And you'll look in vain for the line below your chin where the Countess ends and you begin.

Don't think of it as $20 an ounce.
Think of it as $20 a year.

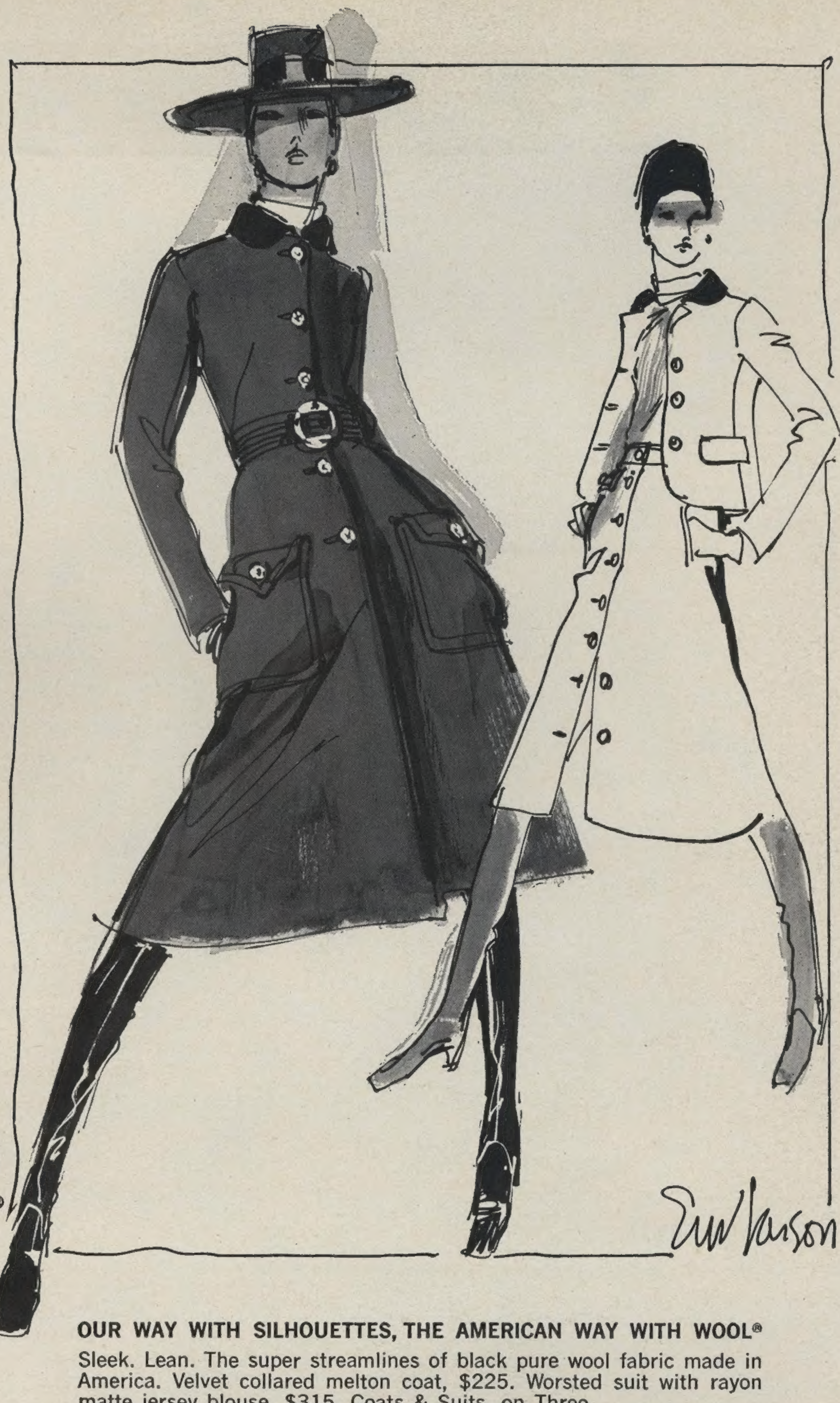
The property that makes an ounce of Countess Isserlyn able to last a whole year also makes a mere touch of it last a whole face. And for a whole day, that face will feel and look fresh and moist.

You are perfectly free to dismiss all this, of course, as an entertaining magical performance, and not buy Countess Isserlyn.

But if you never try it, you may never find your best face.

Alexandra de Markoff

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COVER: All wrapped up for the New York Collections—Lauren Hutton (photographed by Penn) in a wrap-and-tie fringed tweed coat, print shirt. (Above, another girl, another top.) Coat, Frank Masandrea for Modelia; Anglo Fabrics wool and mohair. About $185. Bloomingdale's; Hutzler's; Garfinckel's, Washington, D.C.; Joseph Horne; Halle's-Cleveland; Hudson's; Shillito's; Bramson; Sanger-Harris; Sakowitz; Frost Bros.; I. Magnin. Other shops: next to last page, this issue. Shirt by Malbé, about $20. At Bloomingdale's. Oscar de la Renta earrings. . . . Lauren's sparkly makeup—Elizabeth Arden's Sunny Gold eye shadow, Clear Quince lipstick.

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Geoffrey Beene designs for the two of you.

VERY *Saks Fifth Avenue*



S.F.A. LAUNCHES THE ILLUMINATED FACE, A TOTALLY NEW BEAUTY CREATED WITH THE PRISMATIC MAKE-UP COLLECTION BY

Alexandra de Markoff

A light-and-color drenched look that uses the prism's light-refracting powers for a make-up of exceptional clarity and refinement. The image begins with Countess Isserlyn No. 97½, glowing, golden shade that lights up every complexion. And melds, like colors in a rainbow, with all the new prismatic lip hues and shadowcake eye-definers. This is your face, shimmering and incandescent. Cosmetics Collections.





The long caper

is one of the season's great new silhouettes—belted midi length coat with detachable cape. Modelia does it in an Anglo Fabrics wool-mohair plaid of mostly grey with camel and black. 6 to 14, 235.00 in the Coat Salon, all Lord & Taylor stores

Phil Mazzurco



black velvetry conjured up by JEAN LOUIS, ours alone

JACK COWLEY

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'This is the first serious beauty treatment for hands. It is every bit as effective for your hands as my wrinkle creme is for your face.'

Charles Revson

'Ultima' II Translucent Wrinkle Creme For Hands

It is literally crammed with deep-reaching emollients—and laced with precious moisturizers, to tackle the fine, dry tissue-paper lines that bedevil over-30 skin. So concentrated, a dab or two is all it takes for a full 24-hours' handiwork. Yet for all its richness, *it vanishes without a trace.*



'If this whole
under-30 thing has dented
your ego, you should try this
remarkable face cream.'

Charles Revson

'Ultima' II Translucent Wrinkle Creme

This astonishing night cream is the very first of its kind. *Translucent.* So clear it leaves nothing on your skin but a clean, young shine. And because it's *concentrated,* the littlest bit goes a *very* long way. It's oils are staggeringly rich. Rich enough to tackle the toughest problems dryness can cause.



BELLE SAUNDERS for

Abe Schrader

Today's woman, exciting in a pure wool knit midi coatdress over pants. About $135. Bergdorf Goodman, Neiman-Marcus, Marshall Field & Co., I. Magnin.



The makeup that is and isn't. (Only 'Moon Drops' makes it!)

The first translucent coverage so blendable (so undetectable) people will think it's your own flawless skin. All the coverage you need—plus wholesome, healthy color. Yet it's light. Almost weightless. A little slipcover of color-in-creme. Skin-deep in moisture. Skin-thin-on-face. Looks so convincing, you'd swear it isn't makeup at all. And it's not. It's Demi Makeup. Like your own skin. Only better.



'MOON DROPS' Demi Makeup by Revlon

Flowing Creme Makeup/Airfoam Makeup/Pressed Powder/Loose Face Powder/Blushing Powder

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The first iridescent blush: Luminesque Cream Blusher

A moist, glisteny transparent blusher that gives your skin a sweet young shimmer. Like moonglow. Only warmer. A sheer opalescent glowing cream—very new, very blendable. To sleek over faces. And other places. Cheekbones. Eyebones. Chincurves. Ears. Turns on a luscious, warm-skinned young lustre wherever it glows. The look? A silky skinful of glimmer no other blusher on earth can give.



'MOON DROPS' Cream Blusher by Revlon

Luminesque Pink, Peach, Rose, Tawny, Amber, Bronze. And a 'no-color' color: Luminesque Glow.

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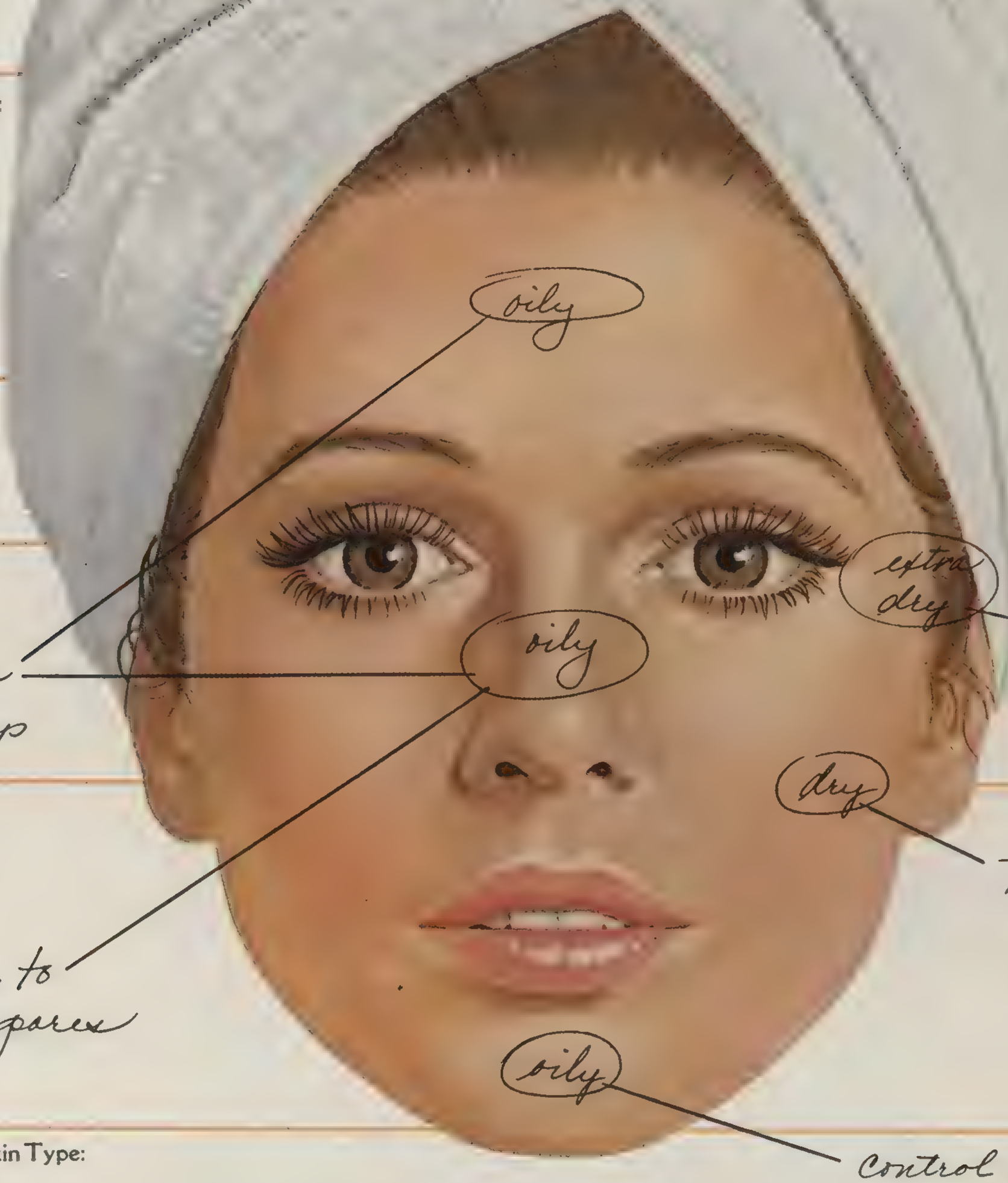


DONALD BROOKS

Does your complexion show signs of losing its youthful look?

Personal Equasion for:

Mary March



Skin Type:

What's your complexion Equasion?

Equasion Analysis:

Ask the Equasion Consultant at the Coty counter of your favorite department store. She'll chart your complimentary, personal Equasion—and show you how easy it is to help restore your skin's balance.

Let Equasion help correct it.

Coty knows—every woman's skin has a different Equasion.
And your own Equasion is as individual as you are:

- Are dry on dry? Cheeks dry, more dry around the eyes?
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- Do flaky patches flaw a flawless skin?

Now—Coty skin care specialists have created Equasion—the first treatments designed to coax your skin back into the balance it was born with.

There's a Moisture Multiplier and a Moisture Equalizer, light-years ahead of hum-drum creams and lotions. One has the exact Equasion for your skin's thirst.

There's a Foaming Soap Concentrate and quick-acting Deep Cleansing Oil—two balancing cleansers. One is especially right for your skin!

Plus six more treatments to safeguard your skin's balance. Why go through life looking a little off balance, when Coty has the Equasion.

New! Coty creates
the first equalizing beauty care

EQUASION

Actually helps restore your skin's balance—
so skin looks younger, fresher!



by Coty

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Fight air pollution.

This public service message is brought to you from Paris, with love, by L'Air du Temps. The romantic Nina Ricci perfume.



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The walking pantsuit, a PIERRE CARDIN confection, in dotted brown-and-white pure wool by ANGLO FABRICS. $325.

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*The Sea Dream® Collection by maidenform**

†All Nylon. Backs: Nylon, "Lycra" Spandex. Exclusive of Decoration. ‡Nylon, "Lycra" Spandex. Exclusive of Decoration. *Reg. U.S. Pat. Off. © 1970 by Maidenform, Inc., makers of bras, girdles, lingerie.

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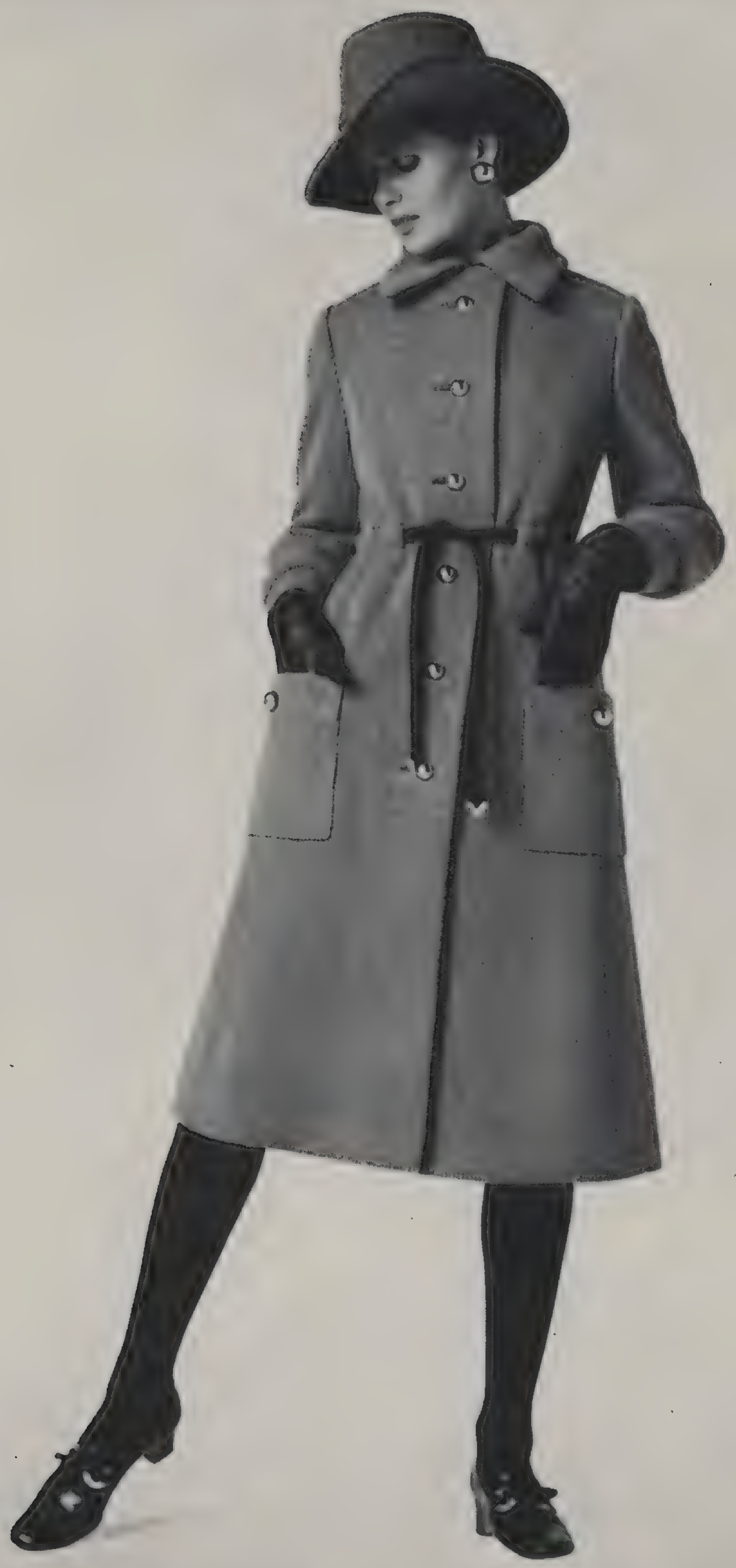
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THE FIRST MAKEUP SO INFINITELY FINE YOU CAN
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Coty Originals makeup takes over. This is makeup at its most ingenious level. For now, you can build the exact degree of color and coverage you want. From sheer (if your skin is young) to not so sheer (if your skin is not so young). Do it with Liquid Moisture Makeup, Cream Foundation, Blusher, Transparent Loose Powder and Compact Makeup. Coty Originals. There has never been makeup like it in this, or any, world.

COTY ORIGINALS





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And now...Pan-Stik Plus...beautiful help for delicate skins. All Pan-Stik says about you is "beautiful skin." And *that* just might be enough.

Jewels by Harry Winston Fur by Maximilian

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It would take the average man a thousand days and nights to describe
the woman he loves.
Coty has done it in one fluid ounce.
Élan perfume.

COTY, NEW YORK

He thinks he's so romantic. And you're about to sneeze.

"You're beautiful," said he, tickling your face with a feather. "Aaachoo!" said you, as you stood in Stratford-on-Avon in your **North Bay** coat of Glensea and Glenkara by Glenoit. Very warm (so feathers are the only thing you'll sneeze at). And very attention-getting. Which made you very glad you bought it for $110, sizes 3-15, black, brown and navy. Gesundheit!

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The Roman Glow.

"A man is a man—it doesn't matter if he's ugly. But a woman must look as beautiful as she can, because both are happier that way." Eve of Roma.

Rome is a city of glowing colors.

Of golden monuments. Of gardens filled with crisp and clear greens, as if painted by the summer rain. Of red and gold and burnished sunsets.

And so it is no accident that Roman women grow up with a love and appreciation of color.

And an understanding of what color, when used with a delicate touch, can do for a woman's beauty.

There was one woman who knew better than anyone else how important color is to a woman's beauty, to a woman's skin. Eve of Roma.

When she spoke, Roman women knew she understood.

"My makeups are frankly romantic, deliberately Italian, and always meant to beautify, not overwhelm."

"A soft rosy light can do more for a woman than an expensive dress."

"There is only one secret to a successful makeup —use a tiny amount of the right thing. When you go out, show yourself, not everything you have on your dressing table."

Beautiful women all over the Continent realized something new was happening in Rome.

Soon, no visit to Rome was complete without stopping in at 116 Via Veneto to see Eve of Roma's latest lipstick, eye shadow, blusher.

But now, it's a little easier to have the Roman glow. It is still rather expensive, but now Eve of Roma cosmetics, still made only in Italy, are sold by her trained consultants in many fine American department stores.

Eve of Roma
116 Via Veneto, Roma



There are many Eve of Roma cosmetics. For there are many different women with different needs. Our trained consultant will help you choose the ones which will compliment you best.

Your Eyes

Eye makeup is to make your eyes look larger, more expressive. To insure that when he looks deep into your eyes he will see your soul, Eve has many very beautiful, but very simple to use, eye makeups. From Patina Eyeshadow Stick to Accento Italiano, a two-step eyeshadow combining a moisturizing cream base followed by color.

Your Skin

Eve has five different foundations, from Veil Di Veneto to Cherishing Base to color, cover, contour and beautify every skin type. And, as with every Eve of Roma makeup, to give your skin a natural, radiantly alive, glowing look, three face glows. And for a soft, soft finish, Europe's most delicate face powders.

Your Lips

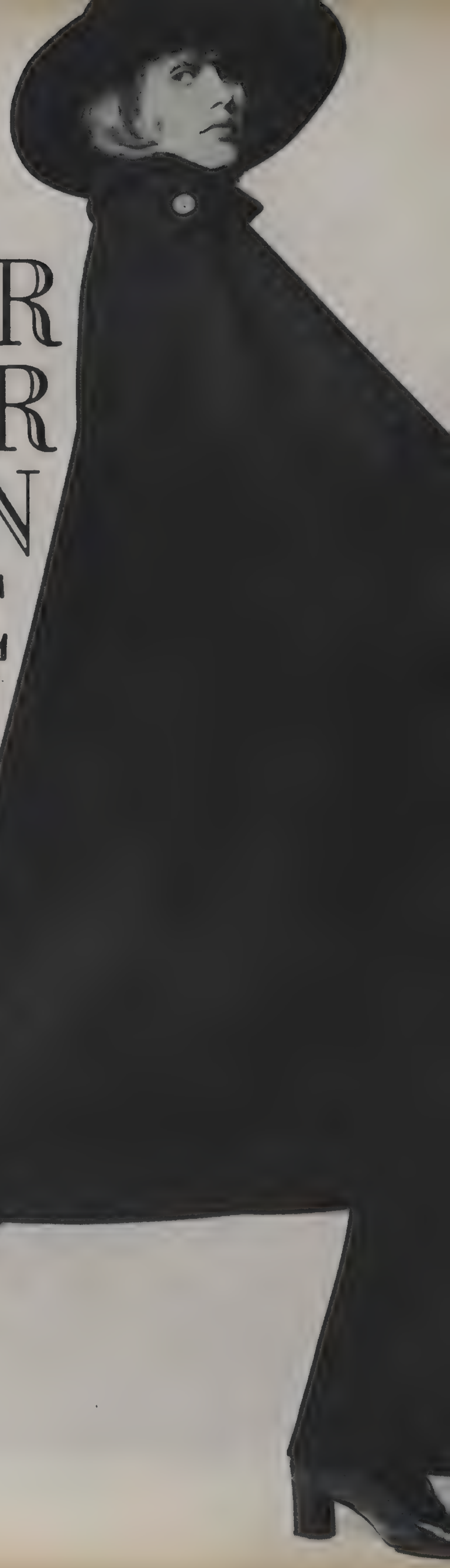
A lipstick should never match your dress. It should compliment your eyes and your skin. To use as a foundation for color, Eve has Silken Stick. To pamper and protect your lips, Lucid Stick. For glorious shades of color, from pale to vibrant, Cream Lipstick and Patina Lipstick. And now, for the new translucent look, Lipcolor Porta Luce.

Available at Lord & Taylor, New York; Bergdorf Goodman, New York; Marshall Field & Co., Chicago; Neiman Marcus, Dallas, Houston and Fort Worth; Swanson's, Kansas City; Frederick & Nelson, Seattle.

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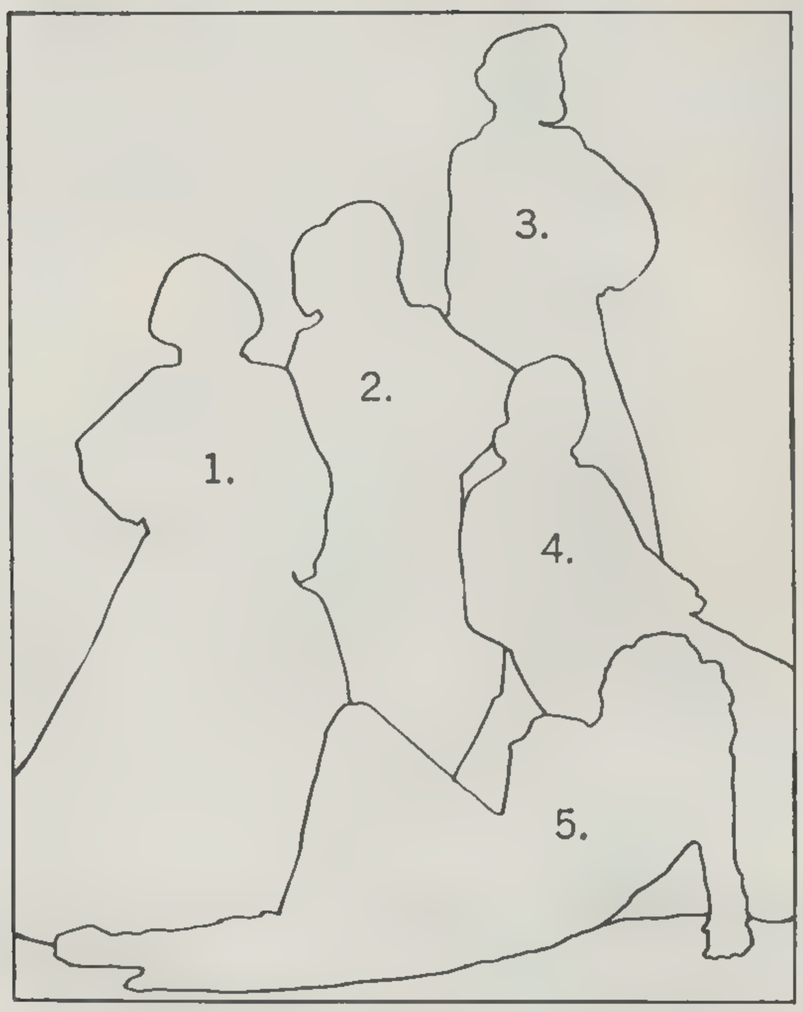
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for I. Miller's General Store departments

I. Miller. The shoe with the glorious past
now leads you to an exciting fashion future.

Blass is Beautiful



The Malcolm Starr All Starrs.



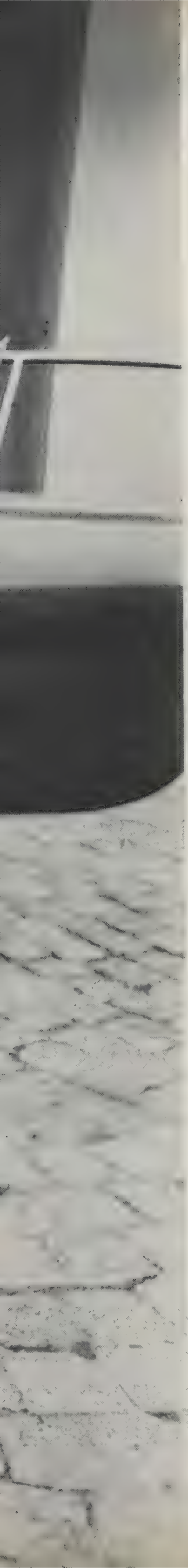
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Leather outfit by Anne Klein





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It's more than a makeup, it's Estée Lauder's new environmental beauty message–a sunshine and fresh air, wind and rain beauty that begins with Fresh Air Makeup Base, a rich lightweight liquid to smooth out texture and tiny imperfections. Followed by Face and Cheek Tint, her delicious skim-on blush to add a truly believable gloss and glow.

New Fresh Air Makeup Base in six shades:

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New Face and Cheek Tint in three shades:

Wood Rose	Morning Glow	Tawny Tan

Estée Lauder

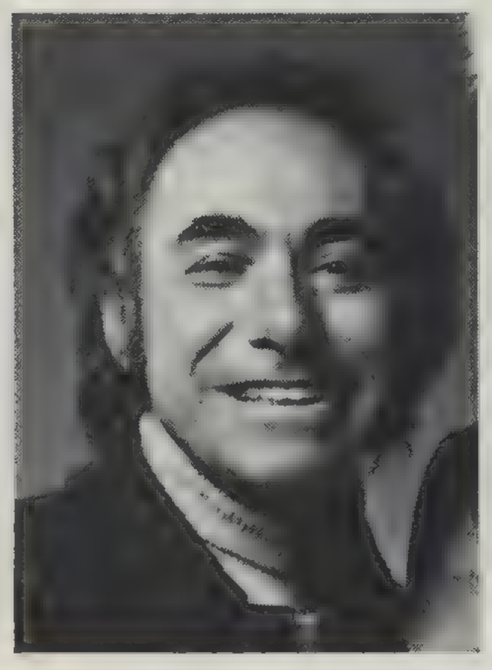
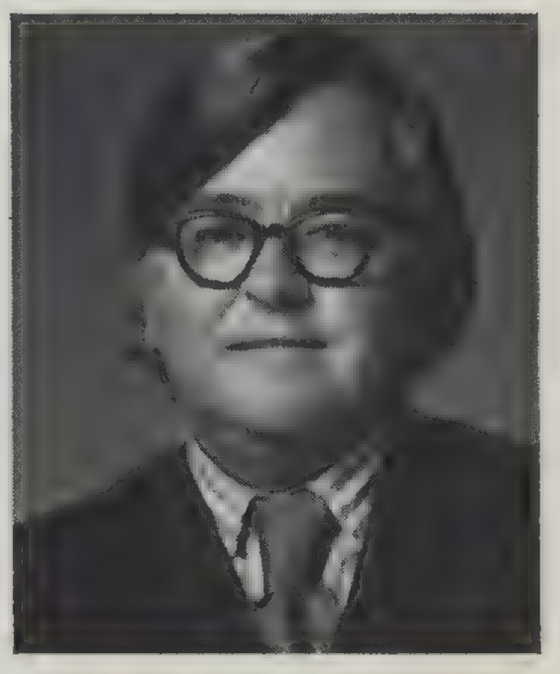


All the way from Morocco to Manhattan. Designed by Dominic Rompollo. Teal Traina, Inc. 550 Seventh Avenue, New York.

VERY *Saks Fifth Avenue*





ADOLFO AND MOLLIE, DONALD AND JACQUES, CHESTER AND GEOFFREY

WHEN THESE SIX DESIGNERS DO EXCLUSIVES FOR S.F.A.,

THEY CHOOSE ANGLO FABRICS AND THE AMERICAN WAY WITH WOOL

Our highly individualistic and creative sextet have very different fashion credos, but they agree on at least one thing—the beauty and desirability of pure wool fabrics made in America. Now, working with the vast resources of Anglo Fabrics, they've each come up with an outstanding design exclusively for Saks Fifth Avenue. We've photographed them here, each with his or her creation, so turn to the next six pages and see what they've dreamed up for you. Everything endorsed by the American Wool Council, and as always, the Woolmark is your assurance of a quality tested product made of pure wool.

PURE WOOL®

Saks Fifth Avenue
EXCLUSIVE

TIFFEAU, modern dynamo. Into his own métier, sculpturing in lithe wool crepe by Anglo Fabrics. Violet-and-black. $275.



Pure Wool The American Way With Wool

Saks Fifth Avenue

EXCLUSIVE

ADOLFO, two steps ahead, as always. Whisking his girl along in his unlined trenchcoat and companionate skirt. Grey wool flannel by Anglo Fabrics. $385.



Pure Wool

The American Way With Wool

Saks Fifth Avenue

EXCLUSIVE

GEOFFREY BEENE, free-thinker. Pursuing the individual course in his dress and cardigan coat, teamed in Anglo's pearly grey wool. $495.

Pure Wool ®

The American Way With Wool



Saks Fifth Avenue

EXCLUSIVE

DONALD BROOKS, artist in his own rhythm. Creating Czarina pyjamas of white Anglo wool and blazes of gold bullion. $895.

Pure Wool

The American Way With Wool

Saks Fifth Avenue

EXCLUSIVE

MOLLIE PARNIS, shy with lusty Blendura
cascade blends wool by Argyle Campus and a
cowl cap of wheat-ish wool. $50



Fine Wool The American Way With Wool

Saks Fifth Avenue

EXCLUSIVE

CHESTER WEINBERG, wizard at suiting woman. Wrapping fringe and warmth into greige wool by Anglo Fabrics. $295.



Pure Wool

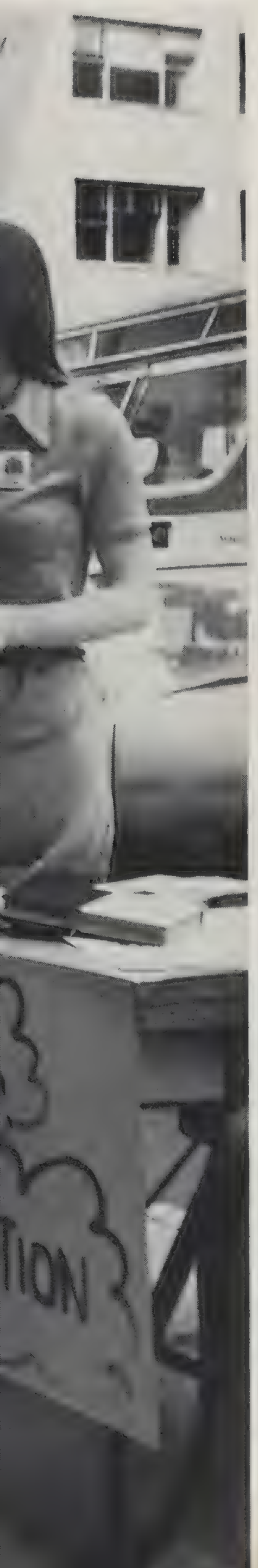
The American Way With Wool

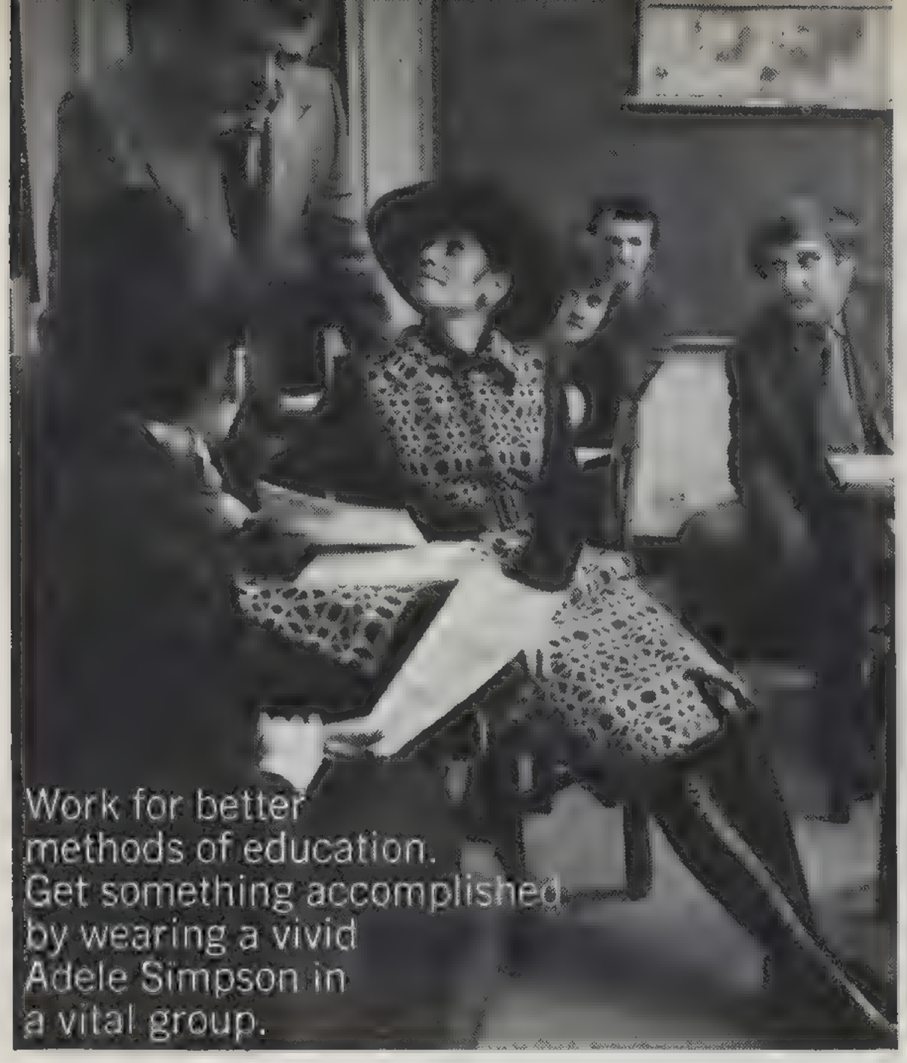
WJ 2770

INVOLVED



Take a healthy interest
in your environment.
Know what's going on.
Ask questions. Act.
Adele Simpson speaks out
for fashion that works
for today's most active women.
Are *you* doing enough?





Work for better
methods of education.
Get something accomplished
by wearing a vivid
Adele Simpson in
a vital group.



Choose your candidate
and support him.
A highly politic
gown to wear
is Adele Simpson's
shimmering snake.
It's very persuasive.



Have deep convictions
about love
Adele Simpson's
Collage perfume
is a totally
involving experience



Adele Simpson's
conservation fur
looks beautiful,
does no harm and
costs much less.
He'll love you
more for it.

In the Adele Simpson fashion

LESLIE FAY

Change Your Fashion Pace and take off in a sleek, pants suit with zipped front and patch pockets.

Polyester knit in navy, blue, dark red.
Sizes 8-18. About $50.

AUTUMN WEEKENDERS.

Take off with a
Leslie Fay Wardrobe
on an **Eastern jet**



Florida

on an Eastern Autumn Weekender

Make the Florida scene on Eastern and cram a month of memories into a couple of entertaining days, starring everything from alligators to the brightest names in show business.

The Sweater Look greets the first autumn weekend in an easy going dress with a sheer, lacy knit top and wrap skirt. Wool in beige, terra cotta. Sizes 8-18. About $46.

Bermuda

on an Eastern Autumn Weekender

Break out to Bermuda, via Eastern, for a spot of relaxing on a pink beach, bicycling down a flowery lane, or sailing on an incredibly blue-green ocean.

When the sun sets, be as pretty as the prettiest of Islands wearing this ruffled shirt and skirt look in polyester satin. White/turquoise, white/black, beige/navy. Sizes 6-16. About $50.





Puerto Rico

on an Eastern Autumn Weekender

Eastern can brighten your whole outlook in Puerto Rico on a short jaunt to blue cobblestone streets, flamenco dancers, fado singers, and El Casino.

Wear a touch of glitter for the gay night life at home or on a holiday weekend. Leslie Fay's packable silver metallic and polyester rib knit dress. White, blue, pink. Sizes 8-18. About $42.

Washington, D.C.

on an Eastern Autumn Weekender

Let Eastern give you all the time in the world to write a little history of your own on a shortie visit to Washington, the world's most beautiful Capital.

Dress up for a gala evening in the Capital City in this glamorous new elongated silhouette of crepe textured polyester knit. Rose, green, black. Sizes 6-16. About $42.





New Orleans

on an Eastern Autumn Weekender

Fly Eastern down to New Orleans for a weekend menu of prawns, pralines, pompano en papillote, Preservation Hall and all that jazz.

Elegant dining spots deserve elegant clothes and the perfect choice is sheer, sculptured brocade velvet in a soft shirt dress with the sparkle of jeweled buttons. Silver, royal, black. Sizes 6-18. About $40.

Bahamas

on an Eastern Autumn Weekender

Eastern makes it easy to steal away to the Bahamas for quick bargains in English china, Scottish cashmeres, French perfumes, Irish linen, and Danish silver.

Get into the relaxed swing of things anywhere with this casual, light weight polyester rib knit pants suit with contrasting accents. Oyster/navy, navy/white, purple/blue, melon/white. Sizes 8-18. About $46.





Montreal

on an Eastern Autumn Weekender

Take a breather in Montreal and sample the mood and modes of a Parisian city just a skip and a hop away.

Swing into the Fall '70 Fashion Pace anytime or on special weekends in Leslie Fay's double knit wools. This one in an exclusive, distinguished two-toned pattern. Grey/white, plum/white, blue/white. Sizes 8-20. About $46.

For the store nearest you, write to Leslie Fay, 1400 Broadway, New York, N.Y. 10018.

For details of reduced Fall air fares and Weekender vacations, see your Travel Agent. Or call Eastern and ask for "Autumn Weekenders".

EASTERN

LESLIE FAY

Be Ready for Anything in this Weekender
two piece jacket costume of heather wool
with long sleeved print surah blouse.
Grey. Sizes 8-18. About $60.

For the store nearest you, write Leslie Fay, 1400 Broadway, N.Y. 10018.
Prices slightly higher in the West.

©1970 Clinique Laboratories, Inc.



CLINIQUE

is two years old today– and there is still nothing like it

When Clinique was born, it was the brainchild of a unique partnership—a collection of skin care products and makeups that were the first to combine the advanced scientific thinking of a group of **leading dermatologists** and the avant garde fashion thinking of established beauty experts. That's why in 1968, Clinique was **20 years ahead of its time.**

It still is. Only Clinique can give American women the simplest, surest, most effective system of skin care they ever had, short of consulting a dermatologist. With quick, accurate skin-typing by The Clinique Computer. With products **allergy-tested** by a respected **outside** clinical research organization, so clean they come to you **100% fragrance free.** With an uncomplicated program of skin care that takes **three minutes in the morning and three minutes at night.**

In the past two years, Clinique has proven itself again and again with performing products that women believe in. These **believers** keep coming back for more, and spread the Clinique word with the zeal of missionaries. No wonder. Because there is still nothing in the beauty world that comes close to duplicating it. **Clinique is the future of beauty. And it's already arrived.**

Clinique Laboratories, Inc., 767 Fifth Avenue, New York, N.Y. 10022



CERRUTI 1881
27, RUE ROYALE - PARIS

COURVOISIER
COGNAC

and CIGARS

For the Man of Fashionable Taste

The contemporary man wants to project the image that he knows and appreciates the finer things in life. For him, Antonio Cerruti creates his Cerruti 1881 Collection—clothes and accessories that combine a look ahead at fashion trends and a certain taste for tradition. On these six pages Cerruti, wearing his own fashions, relaxes with friends over Courvoisier, the Brandy of Napoleon, and savours the pleasures of fine cigars—two traditions which are natural complements to good living.

Fashions from the Cerruti 1881 Collection can also be ordered from **Sakowitz**, Houston



Photographed at Maxim's, Paris

The Man of Fashionable Taste Shops at

Above: Elegant cashmere evening coat with rich beaver collar, frog closings. 325.

Left: Silk velvet tuxedo with shawl collar. 300.

BEST & CO.
MEN'S SHOP

CERRUTI 1881

27 RUE ROYALE - PARIS

COURVOISIER

COGNAC

and CIGARS

For the Man of Fashionable Taste

Three ways to relax with good taste: Wear leisure-time fashions from the Cerruti 1881 Collection, modeled by Cerruti and designed for the man who demands comfort, quality, and elegant refinement in his fashion life.
Savour the mellow taste of Courvoisier, one of the finest brandies from the renowned vineyards of Cognac, France, distilled in the same tradition for centuries to ensure superb quality. Discover the incomparable aroma and intriguing flavour of a good cigar—one of the subtle refinements to be enjoyed on any social occasion.



Fashions from the Cerruti 1881 Collection can also be ordered from **Sakowitz**, Houston





The Man of Fashionable Taste Shops at

Above: Sleeveless ankle-length après-ski tunic in Russian marmot. 1500; also, turtle-neck parka of Russian marmot. 1200.

Left: Vinyl jacket with large patch pockets, zippered frogman's hood. 110.

BEST & CO.
MEN'S SHOP

CERRUTI 1881
27, RUE ROYALE_PARIS

COURVOISIER
COGNAC

and CIGARS

For the Man of Fashionable Taste

Antonio Cerruti again shows how his Cerruti 1881 Collection, Courvoisier and Cigars can add distinctive touches to a man's lifestyle. His fashions combine easy lines, subtle detail, and an elegant choice of fabrics, put together with the right accessories for a great total fashion look. The man of impeccable taste also drinks Courvoisier, the cognac preferred since the days of Napoleon for its superb flavor and unique bouquet. The flavor, aroma and good taste of fine cigars also appeal to the connoisseur. Smoking a cigar is a totally unique experience enjoyed solely for the pleasure and sense of well-being it provides for the Gentleman of the Seventies.

Photographed at La Tour d'Argent, Paris

Fashions from the Cerruti 1881 Collection can also be ordered from **Sakowitz, Houston**





The Man of Fashionable Taste Shops at

Above: Vinyl midi-raincoat in crocodile pattern. 150; also, two-piece pantsuit in lizard-patterned vinyl. 225.

Left: Casual suit with wide lapels in a large selection of fabrics. From 250.

BEST & CO.
MEN'S SHOP



Rona.

If you know what's good for you.

Three piece ensemble, jacket and midi skirt of 100% wool double-knit with rib-knit sweater. In navy with red banding. 6 to 14. About $100. For store nearest you, write Rona, Inc., 498 Seventh Ave., N.Y. 10018.

A DIVISION OF GENESCO THE APPAREL COMPANY


Z—7
MAGNIFI.
CALIFORNIA SEATTLE PORTLAND PHOENIX
Double luxury...Originala's mighty midi coat of superb wool by ANGLO FABRICS.
People who have everything always wear wool.
The American Wool Council
WOOL IS NATURALLY WELL-BRED
THE AMERICAN WAY WITH WOOL
PURE WOOL ®
WJ-3170

PANTENE.® TOTAL HAIR CARE.

FOR HAIR THAT WON'T TELL YOUR AGE BEHIND YOUR BACK.

It isn't just grey that makes hair tell its age. It's a loss of gloss. A brittling of texture. A thinning-out. A drying up.

Your hair, after all, is rooted in skin. And some of the shocks that flesh is heir to; hair, too. The thing is most women help their skin fight its age. With moisturizers, toners, emollients. But how can you help your hair? The same way.

With Total Hair Care from Pantene. Five co-ordinated products, each made here with Pantene's unique Swiss Conditioners. To moisturize, tone, enrich your hair.

THE TREATMENT DE PANTENE: Rich in proteins and emollients. To replace what nature may no longer provide. To make hair look younger, silkier, shinier. General Rule: Use once a month. And always after a coloring. (All things Pantene are specially good for color-treated hair.)

SHAMPOO DE PANTENE: With a rich conditioning formula. Why use it? Same reason you should wash your face with something other than plain old soap. To make it clean but not dry.

PRE-FORMING DE PANTENE: Un-tangles and quick-conditions your newly washed hair without undoing its body and texture.

FORMING DE PANTENE: *The* setting lotion. Gives your hair a shiny coat of body and thickness. And gives it the set of its life.

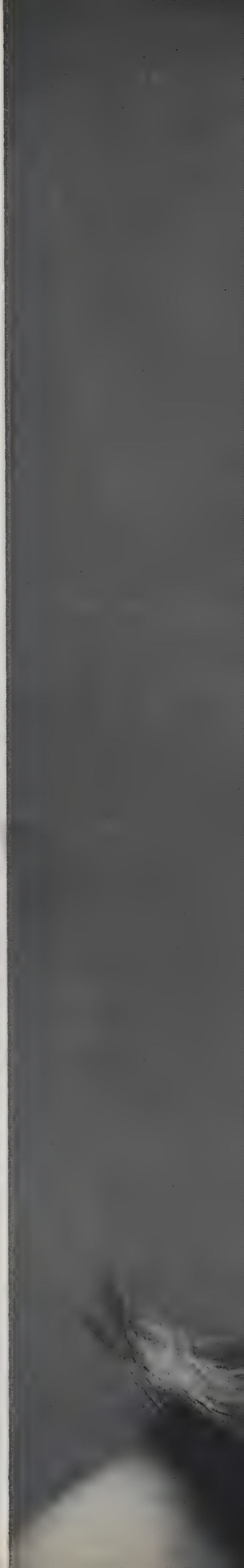
HAIR SPRAY DE PANTENE: Holds not only the set but the shine and the softness you've just achieved.

Total Hair Care from Pantene. So your hair won't tell your age behind your back.



HAIR DE PANTENE: TOTALLY BEAUTIFUL HAIR.

Only at the best stores and finest salons.





DYNEL® INTRODUCES THE FIRST FAKE HAIR WITH LIFE





Dynel® fiber
that made fake hair
a rage, creates
another first. Brings you
fake hair that's more
bounceable, more styleable,
more manageable,
more natural, more touchable
than any fiber you've seen
in this universe.
Insist that your wig
is not fake anything,
it's real Dynel.

UNION CARBIDE




Nardiello for Rona
About $185. For
store nearest you,
write Rona, Inc.,
498 Seventh Ave.,
New York 10018.
A DIVISION OF GENESCO THE APPAREL COMPANY



MOHAIR

MOHAIR

Furred for drama...delicious oatmeal herringbone Mohair and Wool by **ANGLO FABRICS** in a sensation-stirring coat lavished with natural Canadian Lynx, Styled by **HEIDI.**

The woman with fashion on her mind



Coat by Bill Blass.

has David Evins at her feet.

Taking the midi in its stride the designer boot
at your nearest I. Miller Salon.

From Scandinavia, health for his face.

Ø It is our feeling that what makes a man's face handsome is not just the right set of features.

That is, perhaps, the least of it.

Most of all, a man's face must look strong, firm, proud, young. Healthy, to put it in a word.

And so, as an aid in the art of clean-living and self-regard, we present a complete line of aids for a man's face.

For cleansing, Kanøn Astringent Face Scrub. To put it simply, it leaves his face feeling as clean as the air breezing through a birch forest.

After cleansing and shaving, Face Conditioner. Loaded with all kinds of good things for his face. It makes his face look and feel like a razor hasn't spent years scraping at his skin, like the cold wind and the hot sun haven't taken turns drying it, aging it.

At the end of a hard day's work, Face Tone-Up Mask. A man-sized tension reliever for his face. In minutes his face will feel like it was just given a soothing rubdown by a skilled masseur.

Then there's After Shave, Cologne, Rich Shave Foam, Man's Soap with Lanyard, Face Tan. Things that will keep his face looking and feeling as if he's spent his life outdoors, not tucked away in a business office filled with artificial air.

And because we know a man's body and hair must keep up with his face, we have help for them as well.

So give him Kanøn. For the care and preservation of the male body for living, loving and enjoying life to its full. **kanøn**

©1970 Kanøn, Scannon, Ltd.

Kanøn, created by Scannon, Ltd., 666 Fifth Avenue, New York 10019. Essential oils imported from Sweden; blended and packaged in U.S.A.


kanøn
Konservera
face tan
Ruddy
kanøn
Konservera
face tone up
Mask
2.75 OZ.
kanøn
AFTER SHAVE
4 FL.OZ.
kanøn
MAN'S COLOGNE
7 FL.OZ.



CONFIDENT $ 94
GUYON $ 46

CHARLES JOURDAN

700 FIFTH AVENUE NEW YORK - N.Y. 10022

AVAILABLE AT FINE STORES EVERYWHERE

CHARLES JOURDAN



PHOTO GUY BOURDIN . C.E.P. J. MERCEY - PARIS

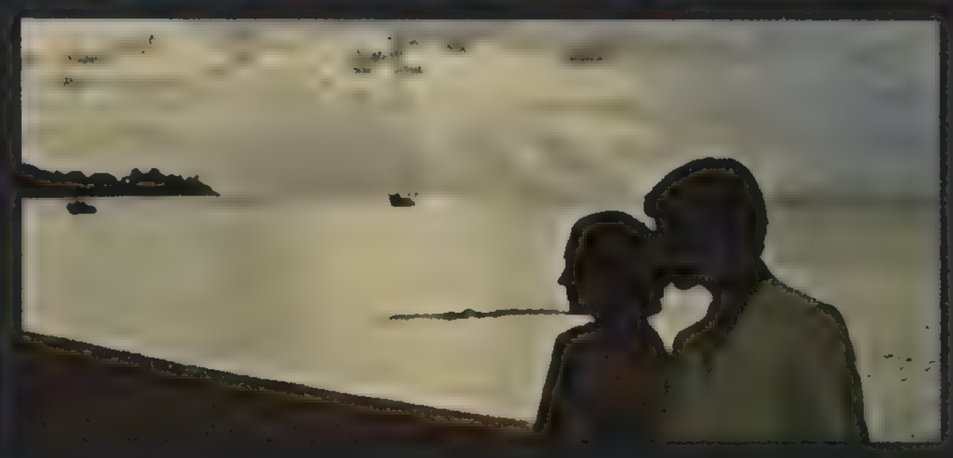
NARDIS
OF DALLAS
moves in!

TREVIRA
STAR the unique pentalobal filament of THE TREVIRA ERA AVAILABLE IN FINE STORES ACROSS THE USA.

FABERGÉ







FOR THE LOVE OF LIFE,
FABERGÉ JOINS
FEDERATED DEPARTMENT STORES
in a provocative presentation
of exciting fall fashions.

I. MAGNIN
SAN FRANCISCO

Bloomingdale's
NEW YORK

Filene's
BOSTON

BURDINES
MIAMI

Bullock's
SOUTHERN CALIFORNIA

LAZARUS
COLUMBUS

shillito's
CINCINNATI

Rike's
DAYTON

ABRAHAM & STRAUS
BROOKLYN, N. Y.

Goldsmiths
MEMPHIS

Boston Store
MILWAUKEE

Levys
TUCSON

Sanger-Harris
DALLAS

foley's
HOUSTON

GUSTAVE TASSEL
FOR
I. MAGNIN

FABERGÉ



Shades of opulence by Gustave Tassel in a silver threaded evening gown.

How far should a woman go for a man?
All the way to XANADU by Fabergé.
XANADU Parfum, Extraordinaire Cologne Spray.



I. MAGNIN
SAN FRANCISCO


OSCAR DE LA RENTA FOR
Bloomingdale's

FABERGÉ



Oscar de La Renta's panne velvet dress takes
on jewelled cinch belt.

XANADU cinches the evening with Cologne Extraordinaire,
Fabergette De luxe flacon.



Bloomingdale's
NEW YORK

GEOFFREY BEENE
FOR
Filene's

FABERGÉ



Geoffrey Beene's tunic over pants. All wrapped up
with a belted side-buttoned coat.

For the bold men in their lives . . .
BRUT Tippler, Flight Kit, Medallion Soap-On-A-Rope.



Filene's
BOSTON

TEAL TRAINA FOR

Bullock's

FABERGÉ



Teal Traina duo: velvet dress with pin-tucked satin top and cropped jacket.

For her man . . . BRUT Lotion, Spray Cologne in travel decanter, Flight Kit.

Bullock's

SOUTHERN CALIFORNIA


DONALD BROOKS
FOR
BURDINES

FABERGÉ



Donald Brooks beads black lace and adds a blush of peonies.

KiKU perfumes the bath . . . exotic yen shaped soaps, Bath Oil with measuring scoop, Bath Set of cologne and powder.



BURDINE'S
MIAMI


GAUNT
MAKE
JACQUES TIFFEAU
FOR
Rike's

FABERGÉ



Jacques Tiffeau teams a midi split skirt with knit dress, adds patch-pocketed jacket.

XANADU precious perfume oils for Bath and After Bath in glass and chrome continis.



Rike's
DAYTON

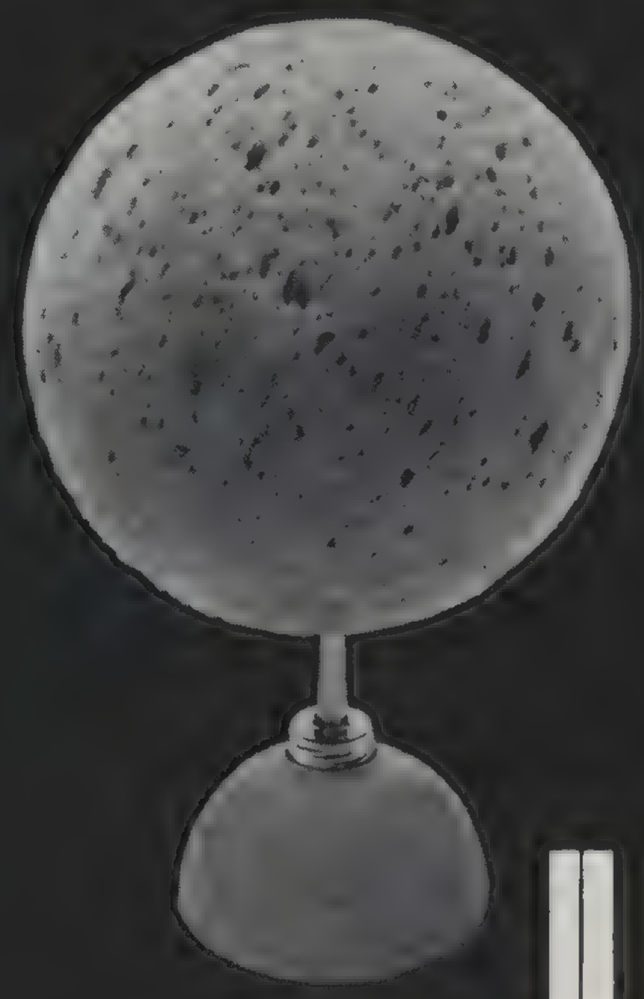

CHESTER WEINBERG FOR
shillito's

FABERGÉ



Chester Weinberg splashes color on a midi dress,
adds dash with bodice embroidery.

XANADU pampers with Liquid Luxury Body Soap to drop on
a seductive Bathosphere Sponge Ball.



shillito's
CINCINNATI

CHUCK HOWARD
FOR
Sanger-Harris

FABERGÉ



Chuck Howard's great put-on . . . patterned silk shirt
with argyle sweater worn with
flecked herringbone side-buttoned skirt and coat.

XANADU'S great put together . . . Bath Ball Soap
in three sections for easy handling.
Luxury Bath Powder in drum.



Sanger-Harris
DALLAS

ANNE KLEIN FOR

Boston Store

FABERGÉ



Anne Klein's sleeveless midi coat to pop over a jumper,
or over gaucho pants and silk shirt.

WOODHUE, cool accent for outdoor life.
Parfum Extraordinaire, Week End Set, Cologne Spray.



Boston Store
MILWAUKEE



DON SIMONELLI
FOR
LAZARUS

FABERGÉ



Don Simonelli's suede trim suspender skirt. To add . . .
a Burnoose coat that wraps and ties.

For a TIGRESS not quite tamed . . . Parfum Extraordinaire,
Bath Powder Box, Boudoir Box.



LAZARUS
COLUMBUS


JOAN LESLIE FOR
Goldsmith's

FABERGÉ



Kasper wins with houndstooth midi cape
worn with matching sleeveless coat over paisley dress.

APHRODISIA adds sophistication with the Fabergette,
Cologne Extraordinaire, Spray Bath Set.



Goldsmiths
MEMPHIS

CALVIN KLEIN
FOR
ABRAHAM & STRAUS

FABERGÉ



Calvin Klein trims Donegal tweed with
nutria to wear with tunic top and straight-on pants.

BRUT jumps the season with Split Lotion,
Shower Buff Deodorant, After Shave Soother.



FABERGÉ

Shannon Rodger's new silhouette with unusual snakeskin necklet.

The new West is FABERGÉ WEST...
Faberge West Lotion, After Shave Set.



JERRY SILVERMAN
FOR
Levy's
TUCSON

FABERGÉ

Cardinali's ultimate femininity in ruffled chiffon with back cape.

KiKU bath femininity . . . Kiku After Bath Cologne, Bath Powder.



CARDINALI
FOR
foley's
HOUSTON



Life is too short and winter's too long to go without mink.



Scandinavian Mink Assn.

Coat by Alixandre

Warm, beautiful Saga Mink.

The finest mink from Scandinavia where winters are six months long.

We could have launched them at a
coming-out party in Palm Beach.

Thrown a star-studded smash of a
bash in Beverly Hills.

Saluted them with a ticker-tape
welcome home parade in New York.



Then we saw.
Mademoiselle Shoes speak for themselves.

Mademoiselle Shoes/350 Fifth Avenue, N.Y. 10001



woodward shops hudson's detroit

The right-on midi is an artfully textured coat dress, beautifully soft and sashed in a warm crush of black with gold mohair and wool blend knit by Ross—Zeldin for Studio Six, $115. La Salle Room.

Mohair Wool ... a luxury fabric

The Mohair Council of America/The American Wool Council ww270



Country bred rustics with city girl sophistication. Anne Klein tucks in the wool/nylon twill pants, $60, captures every autumn color for a tapestry blazer, $140 and vest, $66 of rayon/cotton/nylon. All in misses sizes 8 to 14. Adds a skinny wool boucle sweater, S-M-L, $24. Town & Country Shop. **Woodward shops hudson's detroit**



PIERRE CARDIN
in a supple flow of wool jersey by Jasco

NAN DUSKIN

Philadelphia

EMBA® presents
the unbounding joy
of American mink
in the
New York Collections



Oscar De La Renta Furs

Rejoice and delight in the glory of Emba. In the newest longuette look
with that high, wide and handsome belt,
Autumn Haze® Emba natural brown mink will carry you gracefully
and fashionably through cool wintry weather.

At THALHEIMER'S, RICHMOND; SANGER-HARRIS, DALLAS;
SHILLITO'S, CINCINNATI; GARFINCKEL'S, WASHINGTON; J. L. HUDSON, DETROIT; I. MAGNIN, CALIFORNIA;
RICH'S, ATLANTA; Z.C.M.I., SALT LAKE CITY; SAKOWITZ, HOUSTON;
HENRI BENDEL, NEW YORK; STIX, BAER AND FULLER, ST. LOUIS; NAN DUSKIN, PHILADELPHIA; BONWIT TELLER, CHICAGO.

®EMBA MINK BREEDERS ASSOCIATION

EMBA® presents
the unbounding joy
of American mink
in the
New York Collections



Christian Dior Furs, New York

Every moment, every movement is pure rapture in Tourmaline® Emba
natural pale beige mink. With elegant
reptile belting and contemporary midi styling, it's cover-up enough
to let you
frolic joyously through the season.

Available at I. MAGNIN, CALIFORNIA; HOLT RENFREW, CANADA;
FURCHGOTT'S, JACKSONVILLE; GARTENHAUS, WASHINGTON; RICH'S, ATLANTA;
LLOYD'S, DENVER; JACOBSON'S, MICHIGAN; NAN DUSKIN, PHILADELPHIA.

®EMBA MINK BREEDERS ASSOCIATION

EMBA® presents
the unbounding joy
of American mink
in the
New York Collections



Donald Brooks for Michael Forrest, Inc., New York

Step lively and revel in luxury . . .
everything's happiness when you're wearing Emba. The steamer coat
with big, big pockets,
everything's just lovelier when it's Lunaraine® Emba
natural demi-buff mink.

At BONWIT TELLER,CHICAGO; I. MAGNIN, CALIFORNIA;
THALHEIMER'S, RICHMOND; SHILLITO'S, CINCINNATI; SANGER-HARRIS, DALLAS; J. L. HUDSON, DETROIT;
HUTZLER'S, BALTIMORE; SWANSON'S,KANSAS CITY; RICH'S, ATLANTA; RIKE'S, DAYTON.

©EMBA MINK BREEDERS ASSOCIATION

EMBA® presents
the unbounding joy
of American mink
in the
New York Collections

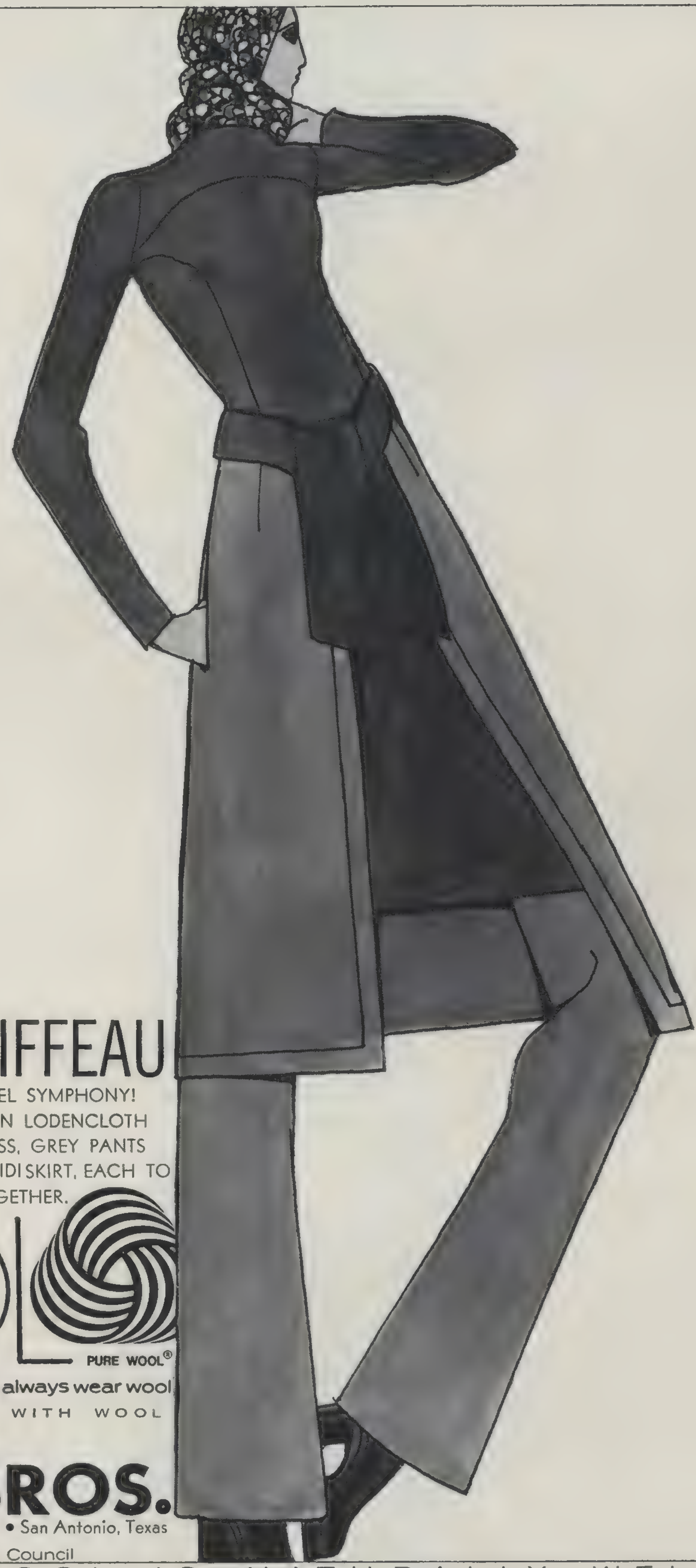


Geoffrey Beene for Dan Grossman, New York

Leap, rollick, tour jeté . . . do whatever the spirit moves you in Emba.
It's the mink to enjoy
no matter what you're enjoying. The great midi length,
deep-set pockets and half-belting, all in exquisite
Apollo® Emba Rare Quality extra pale mink.

Available at WANAMAKER'S, PHILADELPHIA; GARFINCKEL'S, WASHINGTON, D.C.;
HALLE'S, CLEVELAND; SWANSON'S, KANSAS CITY; GOLDSMITH'S, MEMPHIS; JOS. HORNE, PITTSBURGH;
SAKOWITZ, HOUSTON; J. L. HUDSON, DETROIT; I. MAGNIN, CALIFORNIA; RICH'S, ATLANTA.

©EMBA MINK BREEDERS ASSOCIATION



JACQUES TIFFEAU

ORCHESTRATES THE SPLIT LEVEL SYMPHONY!
ANGLO FABRICS IN LODENCLOTH OF PURE WOOL. MAUVE DRESS, GREY PANTS AND MAUVE-SASHED GREY MIDI SKIRT, EACH TO SOLO OR TO HARMONIZE TOGETHER.

WOOL

PURE WOOL®

People who have everything always wear wool

THE AMERICAN WAY WITH WOOL

FROST BROS.

• San Antonio, Texas

NO. WJ 3070 The American Wool Council

WOOL IS NATURALLY WELL-BRED

all
you need
is
a little
image-ination
and $60.



L'AIGLON®

Use your image-ination and this belted cable knit jacket over its stock tie dress can be as diversified as you. Carefree Fortrel polyester in navy with toast or wine with rust, sizes 8-18.

BEST & CO., NEW YORK & ALL BRANCHES; JOHN WANAMAKER, PHILADELPHIA; MARSHALL FIELD, CHICAGO; J. L. HUDSON, DETROIT; FOLEY'S, HOUSTON; J. W. ROBINSON, LOS ANGELES. L'AIGLON APPAREL, INC., 1400 BROADWAY, NEW YORK, N.Y. 10018.

CELANESE® FORTREL®

SLIGHTLY HIGHER ON THE WEST COAST. ®FORTREL IS THE TRADEMARK OF FIBERS INDUSTRIES, INC



HENRY FRIEDRICKS

CONTEMPORARY COAT HANDSOMELY STRUCTURED IN **ANGLO FABRICS**

LIGHT-AS-AIR, TEXTURED-FOR-FALL CLASSIC SHETLAND WEAVE OF WOOL AND

MOHAIR

FIBER...teaming with luxury

HIGH-RISE, DASHING IN CHARCOAL OR LILAC, BELTED IN SNAKESKIN, AND SNAKESKIN BUTTONS ALL THE MIDI WAY

FROST BROS.

SAN ANTONIO, TEXAS

Pall Mall Gold...longer yet milder.



Anne Fogarty...longer yet wilder.



Discover the Camise, Anne Fogarty's brilliant new way to look. "Discover Gold" with PALL MALL GOLD 100's luxurious gold colored package.

Opposite page: Left, wide bordered Camise in royal, red, gold. $56. Right, long sleeve Camise in black/gold, black/red, black/shocking. $56. This page: The long look of Pall Mall cigarettes in their wrappings. Left: stripes of roses Camise in royal, green, red. $56. Right: plaid Camise in navy, red, green. $56. All Camises of 100% DuPont **ORLON**® acrylic. All in sizes 4 to 16. All prices slightly higher in the west.

All Anne Fogarty clothes on these pages at,
LORD & TAYLOR, all stores;
J. L. HUDSON, Detroit;
Anne Fogarty, Inc., 550 Seventh Ave., N.Y. 10018

ADDITIONAL STORES CARRYING THE ANNE FOGARTY CLOTHES IN THIS ADVERTISEMENT ARE LISTED ON PAGE **428.**

® DU PONT REG. TM



U.S. GOVERNMENT FIGURES SHOW
PALL MALL GOLD 100'S LOWER IN "TAR"
THAN THE BEST SELLING FILTER KING!
"TAR" PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.





Anne Fogarty...longer yet wilder.

U.S. GOVERNMENT FIGURES SHOW
PALL MALL GOLD 100'S LOWER IN "TAR"
THAN THE BEST SELLING FILTER KING!
"TAR" PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.



Anne Fogarty and **PALL MALL GOLD 100's**
both know that this year "You'll like it longer."

Opposite page: Left, dress and overskirt in red/white, green/white. $95. Right, tunic and pants in black and red only. $105. This page: Left, jacket and dress costume. $130. Right, sleeveless coat and dress costume. $130. Both in white and red, brown and white, hunter green and white. All in 100% wool doubleknit. All in sizes 4 to 16. All prices slightly higher in the west. Lower left, Pall Mall's long and slender gold colored package.

All Anne Fogarty clothes on these pages at,
WANAMAKER'S, Philadelphia.
RICH'S, Atlanta.

Anne Fogarty, Inc., 550 Seventh Ave., N.Y. 10018

ADDITIONAL STORES CARRYING THE ANNE FOGARTY CLOTHES IN THIS ADVERTISEMENT ARE LISTED ON PAGE 428.

Pall Mall Gold...longer yet milder.

Pall Mall Gold...longer yet milder.



Anne Fogarty...longer yet wilder.



U.S. GOVERNMENT FIGURES SHOW
PALL MALL GOLD 100'S LOWER IN "TAR"
THAN THE BEST SELLING FILTER KING!
"TAR" PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.





PALL MALL GOLD 100's and Anne Fogarty believe that for evening, "You should turn to gold."

This page: Top right, panné velour gown with pearl, gold and jewel encrusted sleeves. Brown only. $110. Lower right: white dress with wool and mohair overskirt in grey, metallic gold and white. $140. Upper left, Pall Mall's signature, their chic gold colored package. Opposite page: Left, satin shirtmarker in black and white, pink and navy, peach and brown. $110. Right, dress and pants costume of polyester satin in beige and eggplant, pink and brown. $130. All in sizes 4 to 16. All prices slightly higher in the west.

All Anne Fogarty clothes on these pages at,
FILENE'S, Boston;
STIX, BAER & FULLER, St. Louis.
Anne Fogarty, Inc., 550 Seventh Ave., N.Y. 10018

ADDITIONAL STORES CARRYING THE ANNE FOGARTY CLOTHES IN THIS ADVERTISEMENT ARE LISTED ON PAGE 428.



Gene Berk brings delicious, unexpected colorings into Paganne's parquet-inspired print...then creates three totally different, totally elegant looks. All in softest easy-moving knits that keep their beautiful shapes in the most carefree way. Now the real surprise: they're just $56 to $105.†

Paganne LTD.

LORD & TAYLOR • all stores STIX BAER & FULLER • St. Louis BATTELSTEIN'S • Houston BULLOCK'S-WILSHIRE • Los Angeles

Paganne is a division of Printogs Ltd. *Reg. T.M. Jos. Bancroft & Sons, Co. †Slightly higher in the West.


Oscar de la Renta



ROBINSON'S FASHION ENCOUNTER WITH THE CALIFORNIA 500

Track testing: EVAN PICONE at OMS. Target: 175 miles per hour to qualify for the California 500. One by one, the super-drivers streak around Ontario, and the track proves flawless. High-powered fashion at the test runs, the silk tweed pantsuit. The coat, geared down, double-breasted, 60.00. To sweep over straight-down pants, 34.00. Tailored shirt, 18.00. Beige/brown. 8-16. Better Sportswear Separates.



ROBINSON'S FASHION ENCOUNTER WITH THE CALIFORNIA 500

EPIC'S signature shirt revs up a pit stop. Where it's all put together. Where speed counts just as much as out on the track. Split-second repairs...blink-of-an-eye tire changes. "Why can't they do it this fast at the service station?" Sleekest low-gear in the pits: the shirt of washable Du Pont Dacron® polyester. Rib-tread bone or navy, 38.00. 8-16. Sportswear Dresses. ROBINSON'S SOUTHERN CALIFORNIA.



ROBINSON'S FASHION ENCOUNTER WITH THE CALIFORNIA 500

EPIC suits-up the catered-to spectator. Spoiled already by Ontario's speedway luxuries. Pampered in the private Victory Circle Club. Dining in the exclusive restaurant overlooking the track. Watching the action from a personal viewing club suite. Finishing first at the California 500: a streamlined spectator suit. In creme or navy Du Pont Dacron® polyester/wool knit, 66.00. 8-16. Sportswear Dresses.



ROBINSON'S FASHION ENCOUNTER WITH THE CALIFORNIA 500

EVAN PICONE takes on the Ontario Motor Speedway. Premier event: The California 500 September 6, calling the greatest drivers to meet Ontario's challenge. Premier fashion for the California 500: a smooth downshift to the midisuit. The sleeveless coat, 46.00. Falling low over wide pants, 26.00. Print shirt, 24.00. Oatmeal/brown. 8-14. Better Sportswear Separates. ROBINSON'S SOUTHERN CALIFORNIA.



ROBINSON'S FASHION ENCOUNTER WITH THE CALIFORNIA 500

EVAN PICONE takes the long track at Ontario, igniting a new day in motor racing. Where grand prix drivers will wheel over the road course. Where Indianapolis racers will battle the championship oval. In the lead now at OMS, the battlesuit. Powered up, buttoned-down midiskirt, 34.00. The jacket, moving up close, 42.00. Turtleneck sweater, 16.00. Oatmeal. Brown. 8-14. Better Sportswear Separates.



ROBINSON'S FASHION ENCOUNTER WITH THE CALIFORNIA 500

EPIC races to the deadline. Opening day at Ontario. And racing's winners are here. Testing. Tuning. Driving. "If we can just clear up the trouble in the gear box..." "Wouldn't it be good luck to paint your car to match my dress?" Ready for the competition, the lanky shirt of Du Pont Dacron® polyester, bone with brown or navy. Braking point: a width of laced belting. 46.00. 8-16. Sportswear Dresses. ROBINSON'S Los Angeles · Beverly Hills · Pasadena · Panorama City · Anaheim · Glendale · Santa Barbara · Newport · San Diego · Palm Springs


WHAT BECOMES A LEGEND MOST?
BLACKGLAMA®



Stanley korshak

AND BEN REIG CARE ABOUT WOMEN

912 North Michigan Avenue • Chicago

JORDAN MARSH

NEW ENGLAND'S LARGEST STORE

PHOTOGRAPHED IN HISTORIC BOSTON



For the woman of elegance, Zelinka-Matlick wraps the midi coat in luxurious sand-toned Anglo wool, emphasizes its new proportions with circlings of Norwegian blue fox. See it now in the Jordan Marsh Designers' Shop.

JORDAN MARSH

NEW ENGLAND'S LARGEST STORE

OVERLOOKING HISTORIC BOSTON



Gaucho, olé! The new look, the new length of pants from Preston Smith for Pab. Classic matador jacket over a one-piece pull-on of pants and blouse. 120.00 See it now in the new Pacesetter Shop.

JEWELS–CARLO PALAZZI FOR JAEGER



JAEGER®

THE JAEGER COMPANY • 1407 BROADWAY • NEW YORK, N.Y. 10018







FROM HEADLINE TO HEMLINE. THE TOGETHER LOOK FOR FALL.

Ilse Smith puts it all together for Susan Thomas.

From left to right: Three piece wool knit pant costume with long sleeveless jacket and crepe ascot blouse. In navy, rust, black. Sizes 8 to 18. About $96.* Wool knit long sleeve fringe belted peplum blouse with satin scarf over contrasting midi skirt. In rust/black, cherry/navy, silver/green. Sizes 6 to 16. About $70.* Long belted zip front tunic and pants in Vigoureux wool knit. In rosé, blue, copper, beige. Sizes 6 to 16. About $80.*

Each design is topped off by a **FASHION TRESS** wig. The exciting thing about the three wigs in the picture is that they are all one wig. Styled three different ways. It's called "Playmate." It costs about $35. It comes in 21 colors. It's 100% modacrylic. And it combs into five different styles.

Fashion Tress wigs are available wherever fine wigs are sold.

SUSAN THOMAS

The Susan Thomas clothes on this and the following pages are available at:
***Bloomingdale's** (Town & Country Shop), N.Y. and Branches;*
Julius Garfinckel, Washington, D.C.;
Marshall Field, Chicago;
Rich's, Atlanta;
Neiman-Marcus, Texas;
Neusteters, Denver,
I. Magnin (Miss Magnin), West Coast.

Susan Thomas, Inc., 498 Seventh Avenue, N.Y. 10018
110 East 9th St., Los Angeles, Calif. 90015

A DIVISION OF GENESCO THE APPAREL COMPANY

*SLIGHTLY HIGHER IN THE WEST.

FROM HEADLINE TO HEMLINE. THE TOGETHER LOOK FOR FALL.

The fashion look for 1970 starts at the top with wigs by Fashion Tress. They're beautiful. And inexpensive enough so that you can afford a few. The wig on the left is called "Mini-Fall." It's long, 100% modacrylic, comes in 21 colors, and you can style it in many ways. It costs about $20. The two girls on the right are both wearing a Fashion Tress wig called "Playmate." It's 100% modacrylic, comes in five styles and 21 colors. And it costs about $35.
Fashion Tress wigs are available wherever fine wigs are sold.

Ilse Smith puts it all together for **SUSAN THOMAS:**
From left to right: Wool knit zip front gaucho jumpsuit, with sashed reptile belt. Black only. Sizes 6 to 16. About $70.*
Three-piece pants costume with buckskin caftan and wool Marl sweater to match tweed pants. Brown only. Sizes 6 to 16. About $110.*
Three-piece ensemble: cropped wool knit jacket, ascot crepe blouse and buckskin belted wool tweed midi skirt. In black, brown. About $86.*
Susan Thomas clothes are available at the stores listed in preceding pages.

FASHION TRESS

16 East 53rd Street, New York, N.Y.



*SLIGHTLY HIGHER IN THE WEST.



The wrap coat by Bill Blass in our Tribout collection, Philadelphia.



John Kloss

The poncho dress by Kasper for Joan Leslie
in our Tribout collection, Philadelphia.



Joe Hannagan

A Vogue Editorial

FURS, FASHION, AND CONSERVATION

As almost everyone knows by now, the situation with respect to some species of wild fur-bearing animals is alarming. Some have been so ruthlessly hunted for their skins that the animal—the breed itself—is threatened with extinction. Among these are almost all varieties of animals having striped or spotted fur, such as tigers, leopards, cheetahs, ocelots, which are now imperilled throughout their range—that is, wherever they are found.

The editors of Vogue are keenly aware of these facts, and have been for a number of years—ever since the first alarms were sounded by conservationist groups. We are deeply concerned about preserving animals threatened with extinction, and we have made and will continue to make every effort not to publish photographs showing the skins of such animals. For reference, we use the lists of endangered species published by such organizations as the World Wildlife Fund. These guide lines are constantly revised and updated as information is received, but there are many imponderables—such as the activities of poachers—that make it impossible for any list to be 100% accurate at all times. Conditions may vary sharply from one region to another; as Dr. William G. Conway, General Director of the New York Zoological Society, said in a recent letter to *The New York Times*, "A single species or race may be pushed to extinction in one country but not in another, and thus escape listing."

Dr. Conway's letter also mentions "the availability of furs from ranch-raised mink and . . . such carefully managed wild populations as the Alaskan fur seal."

There certainly is no reason why women should not wear, and enjoy, such furs as these—taken from animals that are specifically, scientifically bred and raised for the purpose, or are protected by rigid conservation laws. The latter is true of the Alaskan, or North Pacific fur seal—although many good-hearted but misinformed people confuse the scientific harvesting of Alaskan seal herds with the wholesale slaughter of seals that goes on in parts of Canada.

The Alaskan fur seal herds are jointly administered under an international agreement between the U.S., Great Britain, Japan, and Russia. Signed in 1911, this treaty ended the killing of seals on the open sea, a brutal and wasteful method that had reduced the seal herds to a dangerously low level. Now, the herd in the Pribilof Islands is carefully administered by the U.S. Department of the Interior's Bureau of Commercial Fisheries to avoid either overpopulation or decimation. For one six-week period a year, the surplus male seals—"bachelors" between two and six years old—are killed and pelted, the carcasses used for a variety of by-products. No baby seals are killed; no nursing mothers; no patriarchal bull seals who are heads of families.

If this system of wildlife management were abandoned, one of two things would undoubtedly happen. Commercial fisheries would take over again, and resume slaughtering of seals in the open sea—the same situation that has put the world's whale population in such desperate jeopardy. Or, nature itself would reduce overpopulation in the seal herds by starvation, overcrowding, and disease. The present system—a proven success—seems to us infinitely preferable.

Aside from ranch mink and Alaska sealskin, Persian lamb, South African lamb, and a number of other furs are in ample supply, either because they are ranch-raised or because the animal is prolific and plentiful in its natural habitats. (Some would become destructive pests if they were allowed to flourish totally unchecked.) Actually, the chances are that you won't even be shown, or offered, a coat made from the skins of rare or endangered animals. For one thing, many designers and furriers have refused, in recent years, to work with the skins of such animals. For another, the United States Government, spurred on by conservation organizations, has now moved to control the importation of these skins into the country. . . . At any rate, you won't see in the pages of Vogue any fur you can't buy, wear, and enjoy with a clear conscience.

Qiana®
nylon

So luxurious you'd never suspect that it's practical.

Qiana: Dior-New York

Le Long Shirtdress. Satin shocked
with a jeweled cobra belt, smoothed with
the splendrous calm of Qiana* nylon.

*Du Pont registered trademark
Du Pont makes fibers, not fabrics or fashions

Qiana: Geoffrey Beene

The Very Beene Balldress. Willow,
young, witty, élégante. Velvet of Qiana* nylon,
invulnerable to the hazards of life.



Qiana: Chester Weinberg

The resurgent strapless. Pure-cut contemporary, in plaided twill with the crushless cool of Qiana* nylon.



*Du Pont registered trademark
Du Pont makes fibers, not fabrics or fashions

Qiana: Oscar de La Renta

The nightingale brocade. Paisleyed
Qiana* nylon, beautiful enough to hold back the dawn.
And survive the social crush . . . uncrushed.



MELVIN SOKOLSKY

registered trademark
fibers, not fabrics or fashions

Qiana: Richard Tam

Clouds-of-glory coat. Satin of Qiana* nylon . . . celestially aloof to creasing and crushing . . . afloat on tiers of marabou.



*Du Pont registered trademark
Du Pont makes fibers, not fabrics or fashions.

Qiana® Trigère

Harlequinade for the resorts.
A nightfall of wildling print and sleeken
shape. In jersey with the
tireless suave of Qiana* nylon.

*Du Pont registered trademark
Du Pont makes fibers, not fabrics or fashions.

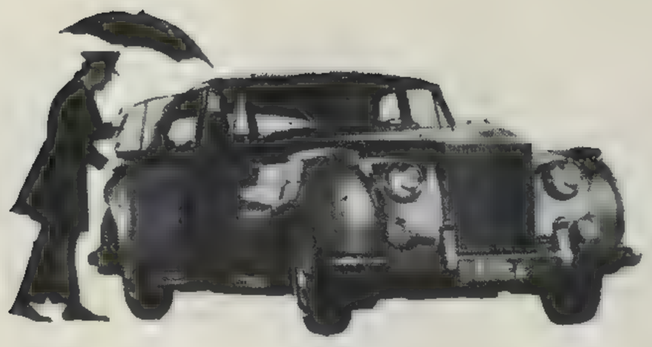
Qiana: Donald Brooks

The beautiful new reaches of evening.
Midi crepe in Qiana* nylon, with a glow that
never fades. . . and rivers of silver paillettes.



MELVIN SOKOLSKY

*Du Pont registered trademark.
Du Pont makes fibers, not fabrics or fashions.



We don't expect women to spend the extra money for Qiana just because it still looks terrific after a limousine ride.

Fabrics of Qiana* nylon have what textile people call "an excellent level of performance in use". Which is another way of saying it doesn't wrinkle easily—and that most of the little wrinkles it does pick up can be smoothed away by hand.

All of which is very nice. But it's not what motivates a woman to spend five or six hundred dollars for a ball gown.

Women only do that for one reason. Because they think it's a great-looking gown.

And that's the reason so many fashionably dressed women choose "Qiana". For its extravagant look and exquisite physical characteristics. For its luster, coloration, drape and feel.

Sure, "Qiana" has performance characteristics we never imagined luxury fabrics could have.

But it also has luxury and elegance we didn't think were possible either.

Qiana®
nylon

*Du Pont registered trademark. Du Pont makes fibers, not fabrics or fashions.

DU PONT
REG U.S. PAT. OFF.



Chester Weinberg designs in dark Northwood mink.
Exclusively ours in Washington.

Garfinckel's
WASHINGTON, D.C.



From our Givenchy Nouvelle Boutique.
Exclusively ours in Washington.

Garfinckel's
WASHINGTON, D.C.



Beauty is alive and well.
Nat Kaplan.

Nat Kaplan, 498 Seventh Avenue, New York

Elizabeth Arden introduces the "Lark Collection."
Fashions that are a Lark to wear, and a lift to live in.



Light up a LARK, the cigarette that combines distinctive taste and high filtration. Look at some of the prettiest ways to be pretty this year.

Wear a double-breasted wool midi coat by Tiziani with great patch pockets and the newest belted look . . . or Travilla's romantic crepe evening gown with one fringed shoulder to emphasize the soft femininity of the 70's. At Elizabeth Arden salons throughout the country. And fashion is just part of the salon story. At Elizabeth Arden you can be massaged, bathed, exercised, coiffed and expertly pampered for the optimum effect.

Elizabeth Arden

THE ONLY PLACE THAT PUTS YOU TOGETHER WITH TODAY'S DISTINCTIVE TASTE





Before you step into a zig-zag poncho pants delight by Chester Weinberg, be sure you have the perfect make-up to go with it. One of our own professional Elizabeth Arden face designers will give you just the right look for those lovely late afternoon rendezvous.

Elizabeth Arden

AND OF COURSE TODAY'S DISTINCTIVE TASTE IN CIGARETTES IS LARK.



Won't you be glad you're wearing Bill Blass's plaid wool midi coat when you bump into that remarkably clever stock broker at your favorite restaurant. You're feeling as relaxed as you look after a morning of Arden's fabulous body and face massage.



THE ONLY PLACE THAT PUTS YOU TOGETHER WITH TODAY'S DISTINCTIVE TASTE





Elizabeth Arden's newest proportion in hair is the small elegant head. Wear it with a crepe and velvet look from Donald Brooks. Be perfectly proportioned from head to toe.

Elizabeth Arden

AND OF COURSE TODAY'S DISTINCTIVE TASTE IN CIGARETTES IS LARK.



Surround yourself with beautiful things. Pick out a contemporary sculptured look by Geoffrey Beene. Buy yourself a private masterpiece and discover all the marvelous ways to keep your fine classic form at Elizabeth Arden's Salons.





Crompton is velvet.

Gino Charles jeweled longuette by Beverly Moyer. Crompton rayon velvet. Black, emerald, burgundy or grey. 4-14. About $165. Bloomingdale's, New York; Garfinckel's, Washington, D.C.; Swanson's, Kansas City.

CROMPTON-RICHMOND COMPANY-INC., 1071 AVENUE OF THE AMERICAS, NEW YORK 10018.

PRICES SLIGHTLY HIGHER IN THE WEST. PHOTOGRAPHED IN THE FOUR SEASONS.

Jacobson's
Michigan



The furred scarf-coat supreme by ZELINKA* MATLICK in ANGLO FABRICS' soft taupe-toned velour enriched with Amber-dyed Norwegian blue fox. $365. Matching fur toque $80.

People who have everything always wear wool.

WOOL IS NATURALLY WELL-BRED

The American Wool Council
WJ-2970 A

PURE WOOL ®
THE AMERICAN WAY WITH WOOL



Horne's throws open the French doors to Givenchy Nouvelle Boutique. And in walks this trenchy Frenchy, tied around tunic and pants.

JOSEPH HORNE CO.



It takes getting used
to new surroundings.
Then you'll simply adore
Bill Blass'
wrapabout prints–
coat, dress, turban.

JOSEPH HORNE CO.



Say Dalani.

ENKALURE® nylon by **ENKA.**
ILSE SMITH for Dalani . . .
long torso dress in a
lustrous textured knit print by Sapira
with smoke ring scarf.
In Byzantine-green with fuchsia
and gold. Sizes 6-16. About $76.*

The Dalani collection is available at:
BLOOMINGDALE'S (60's East),
New York and Branches;
Filene's (Oxford Shop), Boston;
Marshall Field, Chicago;
Julius Garfinckel, Washington, D.C.;
I. Magnin (Miss Magnin), West Coast.

For store nearest you, write Dalani,
a division of Susan Thomas, Inc.
498 Seventh Avenue, N.Y. 10018.
1110 E. 9th St., Los Angeles, Calif. 90015.

A DIVISION OF GENESCO THE APPAREL COMPANY

*SLIGHTLY HIGHER IN THE WEST.
®ENKALURE IS REG. T.M. OF AMERICAN ENKA CORP.

MOST PEOPLE WILL CALL THIS BEAUTIFUL.
OTHERS WILL CALL IT CRUEL.

An Alaska fur seal coat is beautiful.

In fact, many people would call it the most beautiful fur coat a woman could possibly own.

Some people feel quite the opposite. To them, its beauty is ugly, cruel and inhumane.

The Alaska fur seal is rumored to be heading for the same end as the tiger,* the leopard,** the American alligator and other disappearing species.

And it has been publicized as one of the most mistreated animals known to man.

Fortunately, none of the above accusations are true.

Unfortunately, the truth is not well known.

For the truth is, the Alaska fur seal is one of the healthiest species on Earth.

And the story of the Alaska fur seal is one of the great conservation stories of our history.

Only sixty years ago, when the Alaska fur seal was all but extinct, it was the United States that played a leading role in saving the fur seal from extinction.

In 1911, an international treaty was signed by Japan, Russia, Great Britain and the United States. Giving the United States the responsibility for the preservation and protection of the Alaska fur seal.

Since then, the fur seal population has increased more than seven-fold. From less than 150,000 to 1½ million, the maximum number the breeding grounds can sustain.

Biologists believe a healthier colony is a controlled colony. For to exceed the maximum number will result in increased disease, starvation and fatal injuries. Especially to the young seals.

Therefore, the native Aleuts, under the strict control and supervision of the U.S. Fish and Wildlife Service, take a limited number of surplus seals every year. Primarily 3 and 4-year-old bachelor males — pups or babies are never taken.

If in any given year there is no surplus, no seals are taken, as required by the treaty.

All of which explains why there is a very limited number of Alaska fur seal coats in the world. And there always will be.



Fouke-dyed black Alaska fur seal, natural Canadian fisher trim.

You may never own one. But just remember, if the market for Alaska fur seal should ever cease to flourish, so might the program. And the Alaska fur seal would suffer the consequences.

And that would be cruel.

THE FOUKE COMPANY
Rte. 1, Box 168, Greenville, S.C. 29611.

*Bali, Caspian, Javan and Sumatran tigers.
**Anatolian, Barbary, Sinai and Formosan clouded leopards.

We've made a new shoe that's as comfortable as an old shoe.

A new shoe is pleasing to the eye. But quite frequently painful to the foot.

A situation Aigner doesn't think should exist. So we've created a beautiful new shoe that's every bit as soft and flexible as a beat-up old one.

It costs about $25. And it's made almost completely by hand in Italy.

Another nice thing about our soft shoe is that we make handbags, belts and gloves to match it.

With the same thoughtfulness, skill and top quality leather. And in the same color. (A color so beautiful we make no other).

And like our shoes, each of our other products is signed with an Aigner to protect you against a forgery.

Aigner's soft shoe: It gives you the ecstasy of a new shoe without the agony.

Aigner®

Etienne Aigner/Shoes, Handbags and Accessories/11 East 33rd Street, New York 10016.
At Lord & Taylor, N.Y. & Branches; Filene's, Boston; Hudson's, Detroit; D. H. Holmes, New Orleans; L. S. Ayres, Indianapolis; Stewart Dry Goods, Louisville; I. Magnin, San Francisco.



IT'S A GREAT YEAR FOR DAVID CRYSTAL AND FRENCH CHAMPAGNE

...and world-circling doubleknits of Dacron®

Shimmery sun. Bell-clear air. Champagne country. Where the world's most sophisticated wines are painstakingly made. A perfect setting for David Crystal's easy-going doubleknits of Dacron® polyester. Left: sunny red pantsuit with striped tunic top. Also in navy/red/white over navy pants. 6-16. About $66. Right: Chemise Lacoste® western-yoke shirtdress in black, royal, brown or cherry. 6-16. About $42.

B Altman & Co

FIFTH AVENUE WHITE PLAINS MANHASSET
SHORT HILLS ST. DAVIDS, PA. RIDGEWOOD/PARAMUS

HUDSON'S
DETROIT

MONTALDO'S
ALL STORES
Doop's







IT'S A GREAT YEAR FOR DAVID CRYSTAL AND FRENCH CHAMPAGNE

...and the breezy ways of Dacron®

Bound to get second looks; the historic vineyard windmill and David Crystal's couldn't-be-newer doubleknits of Dacron® polyester. (So carefree you needn't give them a second thought). Left, double-breasted Chemise Lacoste® striped in spruce and vanilla, or navy/red, marigold/charcoal, blue/charcoal. 8-18. About $36. Right, cable-knit coatdress in vanilla, emerald or scarlet. 6-16. About $60.

Garfinckel's
Washington, D. C. 20004

DAYTON'S OVAL ROOM®
MINNEAPOLIS ST. PAUL SOUTHDALE
BROOKDALE ROCHESTER ROSEDALE

KAUFMANN'S
PITTSBURGH, PA.

Harzfelds
Petticoat Lane®
Kansas City, Mo.



ROUTE DU CHAMPAGNE



IT'S A GREAT YEAR FOR DAVID CRYSTAL AND FRENCH CHAMPAGNE

...and the lighthearted life in Dacron®

Two carefree Crystals tour the ancient cellars where the champagne is patiently tended until it reaches perfection. Left, brass-buttoned ottoman rib coatdress, brightly scarfed and gently fitted. In royal, black or beige. 8-18. About $46. Right, a zip-front, zip-about trellis knit that's twice-buckled in brass. Red, navy or brown. 8-18. About $46. Both doubleknits of Dacron® polyester.

Prices may vary slightly in certain cities. All dresses available at all stores and at additional stores listed immediately following these pages.

CHAS. A. STEVENS & CO.
CHICAGO WINNETKA - LA GRANGE PARK
EVERGREEN PARK

Jordan Marsh
FLORIDA

Battelstein's
HOUSTON, TEXAS





IT'S A GREAT YEAR FOR DAVID CRYSTAL AND FRENCH CHAMPAGNE

The David Crystal dresses on the preceding pages are available at these fine stores.

Aberdeen, S. Dak. ..... Marie O' Simmons Shop
Abilene, Texas .....Grissom's
Abingdon, Va. .....Maxine's
Adrian, Mich. .....Maurice
Aiken, S. Car. . Julia's Dress Shop
Alameda, Calif. ..... Olga Adams Fashions
Akron, Ohio .....Birnbaum's
Albany, Ga. .....Rosenberg Bros.
Albuquerque, N. Mex. .....Arden's
Alcoa, Tenn. .....Proffitt's
Alexandria, La. .....Gus Kaplan
Amarillo, Texas ..... Colbert's
Americus, Ga ..A. Cohen & Sons
Amherst, Mass. ..... The House of Walsh, Inc.
Anchorage, Alas. .... Welch's Style Shop
Anderson, Ind. .. ..Weilers
Anderson, S. Car. .....Vogue Shop
Ann Arbor, Mich. ..... Hutzel's Mary Dibble
Anniston, Ala. . . . .. Ullman's
Appleton, Wisc. .....Bee Frank
Arcadia, Calif. .....Hinshaw's
Ardmore, Okla. Daube's Dept. Store
Asbury Park, N. J...Dainty Apparel
Asheboro, N. C.....Belk-Yates Co.
Asheville, N. C. .....John Carroll
Ashland, Ky. .....Delmar's
Ashland, Ohio ... . Forecast, Inc. Casual Shop
Athens, Ohio .....Logan's
Atlanta, Ga. .....Leon Frohsin
Auburn, N. Y. .....Bramley's
Baltimore, Md. ....Miller Brothers
Baraboo, Wisc. ..Ruth Welch Shop
Barrington, Ill.....Country Cousin
Barrington, R. I..The Country Shop
Batavia, N. Y. .....Alexander's
Bay City, Mich. ....Sams Brothers
Bayonne, N. J. ..Lexington Apparel
Bemidji, Minn. .....Wilsons
Bennington, Vt. ..Vogue and Vanity
Benson, Minn. .....Thompson's
Berkeley, Calif. Sather Gate Apparel
Birmingham, Mich. .....Chudiks
Bismarck, N. Dak. ..... The Alex-Ruth Shop
Bloomington, Ind..The Kings' Shop
Bluefield, W. Va..The Thornton Co
Boise, Idaho .....Carroll's
Boothbay Harbor, Me ..... House of Logan
Boston, Mass. .....The Gray Shop
Braddock, Pa. .....Fashion Spear
Bradford, Pa...Fannin's Dress Shop
Bristol, Tenn. ...The Fashion Shop
Brookhaven, Pa. .....Mark's
Brownsville, Pa ..R. S. Goldstein's
Bryan, Texas .....Lester's
Buffalo, N. Y. .....Mabel Danahy
Burlingame, Calif. .....Geneve's
Burlington, Vt. .....Mayfair, Inc.
Butler, Pa. ..The Vogue of Butler
Cairo, Minn. .....Mildred Giles
Cambridge, Mass..Gertrude Singer
Carmel, Calif..The Cinderella Shop
Carrolltown, Ky. .....Carroll Shop
Casper, Wyo. .....Blakey & Co.
Cedar Rapids, Iowa ...Armstrong's
Cedar Rapids, Iowa .....Martin's
Chagrin Falls, Ohio .....Havre's
Chambersburg, Pa..The Little Shop
Champaign, Ill. . .Jos. Kuhn & Co
Charleston, S. C. .....Berlin's
Charleston, W. Va..The Vogue, Inc.
Charlottesville, Va. ..... Hazel M. Eastham, Inc.
Cheyenne, Wyo. ..... National Furs and Fashion
Chico, Calif. .....M. Oser & Co.
Chillicothe, Ohio .....Tudor's
Cincinnati, Ohio ....Pogue's
Clarksburg, W. Va. .....Broidas
Clinton, Mass. .... Redwood Shop at Gould's
Clinton, N. C. .....The Town Shop
Concord, N. C. ...Robinson's, Inc.
Colorado Springs, Colo...Gray Rose
Columbia, S. C. ....Lisbeth Wolfe
Cooperstown, N. Y. ..... Carrie of Cooperstown
Coos Bay, Ore. ....Monique
Cordele, Ga. ... .Turton's Casuals
Crookston, Minn...Town & Country
Culpeper, Va. ..... Jayne's
Cumberland, Md. .....Peskin's
Dallas, Texas...The Carriage Shop
Dalton, Ga. .....Daisy's of Dalton
Danvers, Mass. .....Lorraine Roy
Danville, Ill. ..... Snider
Danville, Ky .....Cinderella, Inc.
Darien, Conn. .....Inez
Davenport, Iowa ..... Peterson Harned von Maur
Daytona Beach, Fla. ... Sussman's
Dayton, Ohio .....Billy Lewis
Dayton, Ohio .....Rike's
Decatur, Ill. . ...Van Law Carol's
Deerfield Beach, Fla. ..... Whitacre's Sportswear Inc.
Dekalb, Ill. ..Eileen's Dress Shop
Des Moines, Iowa .....Wolf's
Dubois, Pa. .....Leonardson's
Dubuque, Iowa .....Zuckies
Duluth, Minn. ....Arthur A. Silver
Dunkirk, N. Y.....Jayne's
Dyersburg, Tenn. ...Schlesinger's
East Aurora, N. Y. ..... Seaman, Hood & Morey
Eau Claire, Wisc. The Fashion Store
Elgin, Ill. .....The Boutique
Elizabeth, N. J. ...Mason Edwards
Elkhart, Ind. ..... 812 Shop
Elmira, N. Y. ....Lovely Shop Inc.
Endicott, N. Y. ....Lee's
Ephrata, Wash. ..The Barnes Shop
Euclid, Ohio ..... Gornik's
Evansville, Ind. .....Kayser's
Fairmont, Minn. .....Georgia's
Fargo, N. Dak. ... .Black's
Fargo, N. Dak. .....Shotwell's
Fayetteville, N. C..The Town Shop
Fergus Falls, Minn. ....O'Meara's
Findlay, Ohio ..... Gair's
Florence, S. C. ...Nettie Elizabeth
Fontana, Wisc. .....Lady Abbey
Fort Collins, Colo. ....Scot's Ltd.
Fort Myers, Fla. .....Elsa's Inc
Fredericksburg, Va. ..Haber & Co.
Freeport, Ill. .....Ruhl's
Fremont, Ohio ..... Schmidt Hat & Gift Shop
Gadsden, Ala. .....Jack Saks
Galesburg, Ill. .....Fred Schubach
Gastonia, N. C..Matthews-Belk Co.
Geneva, Ill. ....The Meeting Place
Gloucester, Mass. .....Adasko's
Goshen, N. Y. ..The Clothes Horse
Grand Blanc, Mich. ..... The Carriage Shoppe
Grand Forks, N. Dak. ....Griffith's
Grand Rapids, Mich. ..... Alice Jane Dows
Grand Rapids, Minn. .....Etcetera
Granville, Ohio ..... Phoebe's Custom Apparel
Green Bay, Wisc. ... .Kohl's
Green Bay, Wisc. .....The Vogue
Greenville, S. C..Halfacre Osborne
Greenwich, Conn. .....Ginny
Greer, S. C. .....Elsie D. Fleming
Griffin, Ga. .....Smith Roberts
Hampton, Va..Main's Smart Shoppe
Hartford, Conn. ..... Stackpole, Moore, Tryon
Haverford, Pa.....Natalie Collett
Hazleton, Pa. .....Catherine's
Hibbing, Minn. ..... Nides Fashion Shoppe
Hickory, N. C. .....Katies, Inc
High Point, N. C ..... Collier Ellis & Co.
Homewood, Ala. ....Penny Palmer
Hot Springs, Ark. ..... Hubert Mendel Inc.
Hudson, Mass. .....Redwood Shop
Huntington, W. Va. ..... Brown's Apparel
Hutchinson, Kan. ....Wiley's, Inc.
Indianapolis, Ind.....Laura Martin
Iowa City, Iowa..Frankels Fashions
Ironwood, Mich. .....Eva Wurl
Ithaca, N. Y. . ..... Holley's
Jackson, Tenn. ..... Rosenbloom's
Jacksonville, Fla. ..... Bolan's
Jacksonville, Ill. .....Newell's
Jamestown, N. Y. .. .. Nord's
Johnstown, Pa. ..... .Brett's
Joliet, Ill. .....Fehrenbacher's
Kankakee, Ill. .....Lecour's
Kalamazoo, Mich. ...Gilmore Bros.
Kenosha, Wisc. .....Hollieb's
Kent, Conn. .....The Barn Shop
Kingston, N. Y..The Jennifer Shop
Kinnelon, N. J. ..... Miss Arden's Country Clothes
Kinston, N. C..The Fashion Shoppe
La Grande, Ore. .....The Topshop
Laguna Beach, Calif. Beach & Blvd.
Lake City, Fla..Bruce Clothing Co.
Lake Village, Ark. ..... Mansour's Dept. Store
Lansing, Mich. ....The Style Shop
Laredo, Texas .....Polly Adams
Las Cruces, N. Mex. ....Geor Jess
Laurel, Miss. .....Naomi McRae
Lenoir, N. C. ....The Corada Shop
Lewiston, Idaho .....Renée
Lewiston, Maine ..... Ward's
Lexington, Ky. ... .Meyers
Ligonier, Pa. .....Post & Rail
Lima, Ohio .....Abrahams
Little Falls, Minn. .....Loretta's
Lock Haven, Pa. .....Grossman's
Logansport, Ind. .....Plotner's
Logan, W. Va. .....Peery's
Long Beach, Calif. .....Schick's
Louisville, Ky. .....Hytken's
Lumberton, N. C...The Fashion Bar
Lynchburg, Va. .....Stork's Inc.
Macomb, Ill. .....Ring's
Macon, Ga. .....Stephen's
Madison, Wisc. .....Simpsons
Malone, N. Y. ..... Empsall's Dept. Store, Inc.
Manchester, N. H. ..... Beauregard Sisters Inc.
Mankato, Minn. .....Pierce
Marinette, Wisc. .....Lauermans
Martinsburg, W. Va. ....Minnick's
Martinsville, Va..John Norman, Inc.
Mason City, Iowa .....Lundberg's
Massillon, Ohio .....Zelei's
McAllen, Texas..Ladies Supply Co.
McKeesport, Pa. .....Katzman's
Memphis, Tenn. ....Cathryn Young
Menlo Park, Calif..The Surrey Shop
Merced, Calif. .....Selb's
Mesa, Ariz. .....Mollie's
Michigan City, Ind. .....Ohming's
Middletown, N. Y..Kassel Brothers
Midland, Mich. ....The Mode Shop
Millbrook, N. Y. .....Charlotte's
Millburn, N. J. .....Morris's
Milwaukee, Wisc. ..... MacNeil and Moore
Minot, N. Dak. ..... Walter's Women's Wear
Minot, N. Dak. ..... Bader's
Mobile, Ala. ..... Raphael's
Modesto, Calif. . ...Lee's Apparel
Monroe, La.... The Woman's Shop
Montclair, N. J. . ....Frederick's
Montgomery, Ala. . ....Alex Rice
Montpelier, Vt. ..... Peter Glenn Ski Shops
Moorehead, Minn. . ....O'Meara's
Morgantown, W. Va. .....Finn's
Morris, Minn. .....Bon Jos
Muskogee, Okla. .....Susman's
Mystic, Conn. .....Claire's
Nantucket, Mass...The Miltimores
Napa, Calif. .....Rosee Shop
Nashville, Tenn. .....Grace's Shop
Nashua, N. H. .....Avard's
Natchez, Miss. .....Ullman's
Newark, Ohio .....Sharff's
New Bedford, Mass. ..... Gollis of New Bedford
New Brunswick, N. J. ..... Zarra Dress Shop
Newburgh, N. Y..The Stroock Shop
New Hartford, N. Y. ..... E. Cramer & Son
New London, Conn. ..... The Woman's Shop
New Orleans, La.....Gus Mayer
Norfolk, Va. ....Sarah Cohen, Inc.
Norristown, Pa. .....Feder's
North Canton, Ohio . George Ann's
North Hollywood, Calif ..Rathbuns
Norwich, N. Y. ....Carol Ann Shop
Oak Park, Ill. ... Wm. Y. Gilmore
Ocala, Fla .....Blocker's
Oklahoma City, Okla. ....Jerome's
Okmulgee, Okla. .....D'Nita
Olean, N. Y. .....Segall's Inc.
Omaha, Neb. .....Topp's
Onancock, Va. ..... Lady Mike Hats Boutique
Oneonta, N. Y. ..... Henderson's Carriage Shop
Ontario, Calif. .....Musettes
Oregon City, Ore....Lance Apparel
Orinda, Calif. .....Jack Hughes
Osterville, Mass. ..The Wool Shop
Oswego, N. Y. .....Shapiro's
Owatonna, Minn..Lucy's Style Shop
Painted Post, N. Y...Mary Kirkland
Park Ridge, Ill. ....The Park Shop
Payette, Idaho ..... Farber's Dept. Store
Peekskill, N.Y..Windsor Dress Shop
Pendleton, Ore. ..... The Frances Shop, Inc.
Petersburg, Va..Rucker-Rosenstock
Philadelphia, Pa. ..The Blum Store
Phoenix, Ariz. .....Diamond's
Pikesville, Md. .....1114 Shop
Plainfield, N. J. .....Tepper's
Plattsburgh, N. Y. ..... Jerry Donnelly Ltd.
Pomona, Calif. .....John P. Evans
Pontiac, Mich. ..... Bloomfield Fashion Shop
Port Angeles, Wash. ..... Hankin's Fashion Center
Portland, Ore. Helen's "Of Course"
Portsmouth, Va. .....The Famous
Poughkeepsie, N. Y. ..... Mannequin, Inc.
Quincy, Ill. ....Roderick P. Miller
Racine, Wisc. .....Leven Bros.
Raleigh, N. C. .....Efirsberg's
Red Bank, N. J. ..... Wilhelmina Dobbins Ltd.
Richmond, Ind. ..... Palais Royal
Ridgway, Pa...Linnea's of Ridgway
Riverside, Calif. .....G K.C.
Roanoke, Va. ....Horne's
Rochester, Minn..C. F. Massey Co.
Rochester, N. Y. ....The Lita Shop
Rockford, Ill. ..... Phyllis Starr Fashions
Rockingham, N. C. ... . Long's of Rockingham, Inc.
Rock Island, Ill...Ruth Helen Shop
Rocky Mount, N. C. ..... Daniel's
Rome, Ga. ..... Esserman's
Rome, N. Y. ....S. Simpkins Inc.
Roswell, N. Mex. .....Elizabeth's
Rutland, Vt. ....The Fashion Shop
St. Cloud, Minn. ..... Vogue Fashions Shop
St. Joseph, Mich. .....Blakes Inc.
St Joseph, Mo. ... .. The Paris
St Paul, Minn. ... ..Gokey & Co.
St. Peter, Minn. .....Bunde's
St. Petersburg, Fla. ..... Slimer's Resort Wear
Salamanca, N. Y. ... Louise Shop
Salem, Mass ... .. . Adasko's
Salina, Kansas ....Shelton's
Salinas, Calif. ... .Vogue
Salisbury, Md. .....Anny Godsey
Salisbury, N. C. . ..... Purcell's-Richard Dobkin
Salt Lake City, Utah..Arthur Frank
San Angelo, Texas . Barnes & Co
San Anselmo, Calif. ...Kaufman's
San Bernadino, Calif .....Harris'
San Marino, Calif. ..... Damons of San Marino
San Mateo, Calif. .....Levy Bros.
Santa Clara, Calif. ... ..Marcus
Santa Monica, Calif. . ..... Sandy's Fashions
Santa Rosa, Calif. ...Rosenberg's
Santurce, P. R. .....Elains
Saranac Lake, N. Y. .. . Altman's
Sarasota, Fla. ...Town N' Country
Saratoga, Calif...The Blue Parasol
Savannah, Ga. .... Fine's
Schenectady, N. Y. ..... Musler's
Scranton, Pa .....Dolitzky
Scottsdale, Ariz. ... .Maryon's
Seaside, Ore. ....Kay Lynn
Seattle, Wash. ....Littler
Shadyside, Pa. . ..... Ruth Young
Sharon, Pa ..... Garrick's
Sheridan, Wyo. ....Angonettes
Shreveport, La...The Added Touch
Simsbury, Conn. .....The Calliope
Sioux City, Iowa ..... Kalin's Fur Fashions
Sioux Falls, S. Dak. ..... Ella S. Christensen Inc.
Smithtown, L. I., N. Y. ..... Marie Heasley
South Hill, Va. ... .Martha's
South Orange, N. J. ..... Gemini
Southern Pines, N. C. . Franjean's
Spartanburg, S. C. ..... The Aug. W. Smith Co.
Spokane, Wash. .....Hannah Kohn
Springfield, Ill. ..S. A. Barker Co.
Springfield, Mass. .....Fredi, Inc.
Stamford, Conn. .... Ethel Allan
Staten Island, N. Y. .Kirby's Ltd.
Staunton, Va. .....Schwarzschild's
Stevens Point, Wisc. ..Campbell's
Stockton, Calif. .....Knobby
Streator, Ill. ... Esther Kirk, Inc.
Stroudsburg, Pa. .Frances Burrows
Summit, N. J. ..... Miss Nellie
Sunbury, Pa. .....Rosenblum's
Swarthmore, Pa. ..... The Park Ave. Shop, Inc.
Syracuse, N. Y. ..... E. W. Edwards and Son
Tampa, Fla. .....Wolf Brothers
Tarboro, N. C. ..... W. S Clark and Sons Inc.
Terre Haute, Ind. .....Pearce's
Toledo, Ohio ... Micki Lane Shop
Topeka, Kan. .....Evelyn Griffin
Torrington, Conn....Mam'selle Inc.
Trenton, N. J..... ..Stacy Shops
Troy, N. Y. .... ..Lord & Tann
Tucson, Ariz. .....College Shop
Tulsa, Okla. ....Dorothy's
Twin Falls, Idaho....The Paris Co.
Uniontown, Pa...Ina's Dress Shop
Utica, N. Y. .....Webb's
Valdosta, Ga..C. C. Varnedoe & Co.
Victoria, Texas .....Simon's
Vienna, Va..The Full Cry Shop, Inc.
Walnut Creek, Calif. ..... The Clothes Horse
Warren, Ohio ..... Roberta's
Washington, Pa. .....Hal Lewis
Waterloo, Iowa .....Braley's
Watertown, Conn. ..... Davidson's Dress Shop
Watertown, N. Y.....Herr's, Inc.
Waterville, Me .....Alvina & Delia
Watsonville, Calif. ..... Towntry Fashions
Waynesboro, Va. ..... Southern Dept. Store
Waynesburg, Pa. ..... Jo Ann's Village Casuals
Waukesha, Wisc. ....Annette Ross
Wausau, Wisc. .....Schmidt's
Webster Groves, Mo. ..... The Station Store
West Chester, Pa. .....Joel's
Western Springs, Ill. ..... Myree Fashions
Westfield, N. J. . .....Jane Smith
Westport, Conn. ... .Kay Walsh
Westwood, Mass. ..... Robin Hood's Barn, Inc.
Wichita Falls, Texas .....Elwyn
Williamsburg, Va. .....Caseys'
Williamsport, Pa. .....Lynn Hayes
Williamsville, N. Y. ..... The Village Tartan Shop
Willmar, Minn. .....C. Suzanne
Wilmington, Del. .....Finkel's
Wilmington, N. C. ...Wonder Shop
Wilson, N. C. .....Lisabeth's
Winchester, Va..Modernage Shoppe
Windom, Minn. .....La Boutique
Worcester, Mass. ..... Richard Healy Co.
Worthington, Minn. .....Harper's
Xenia, Ohio.....Singer's of Xenia
Yakima, Wash. .....Lou Johnson
Youngstown, Ohio..... Hartzell's-Rose & Sons

VOGUE'S READY BEAUTY



KAZ INOUYE

Five new blessings from The Saint

For several years, Yves Saint Laurent's Rive Gauche boutiques have been wrapping lucky ladies in fresh, lively young clothes; and now The Saint proposes to wrap us in a fragrance of the same description. We always think it's pointless to sing the praises of a new fragrance; fragrances should simply be inhaled, not sung. So until you get down to a perfume counter and dab some Rive Gauche in the crooks of your elbows, suffice it to quote the approving words of the man in our life when we first wore this lovely stuff. "Nice," he said. "Contemporary. It doesn't smell *silly*. It has a definite message." If clear and snappy is *your* message, you'll want to try Rive Gauche in all its mediums. The entire collection is in spray form, and it takes spraying to some new imaginative heights. Besides the Spray Cologne and Body Spray Parfum, you can have Rive Gauche in a Moisture Spray (which comes out looking like whipped cream, and softens your skin deliciously), a Spray Talc (this is a long way from baby powder, baby), and Spray Soap. (Spray Soap? Holy sybarite! Now you can bathe in a rich, fragrant cleansing foam, without stooping to make the lather yourself.) Additional blessings from The Saint: Rive Gauche clings for hours; it's modestly priced; and the unbreakable aerosol tubes are striped in show-offy silver and blue.

(More Ready Beauty, page 252)



Sylph Control. One uninterrupted line of beauty: sleeker than your own shape, smoother than your own skin. And so light you barely know it's there. Our famous Juliet® bra gives the top its lift and contour. The rest is a persuasive once-over-lightly of Curvalon,® the nylon-and-Lycra® tricot we created to curve, not carve. White, Beige, Black or Poppy Shock. 32-36 ABC cups. And only about $12.50. Vanity Fair Mills, Inc., 640 Fifth Avenue, New York, N.Y.

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NEAL BARR



The gaucho jumpsuit.
The open and shut midi.
The head dress.

We see fashion as something that goes all the way. We see a woman's head looking as young and alive as all the exciting, new designs the couturiers have dreamed up for the rest of her body.

The skinny suede chokers for the neck, the double-decker ponchos for the body, the sleek knickers for the legs, the long, snaky boots for the feet.

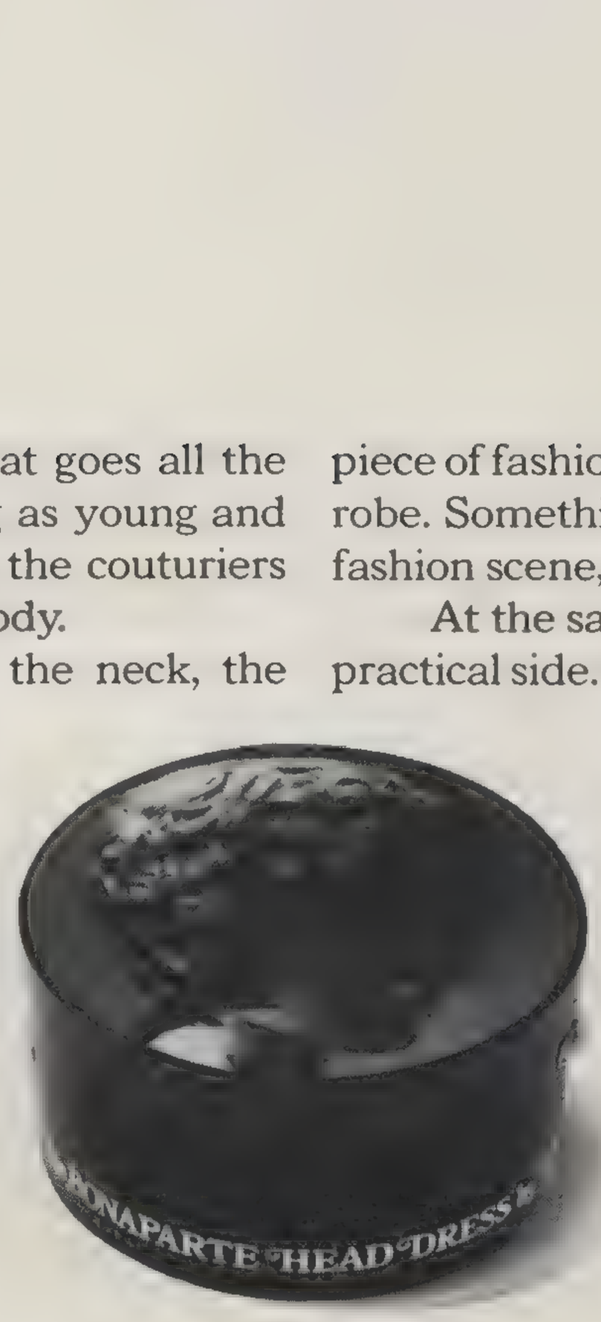
Seeing all this, it should be obvious that what we *don't* see is a wig being just another covering for your head.

To us, a wig is a glorious Head Dress. An absolutely magnificent piece of fashion taking its rightful place in your wardrobe. Something that doesn't just keep pace with the fashion scene, but does its share of the leading.

At the same time, our Head Dresses have their practical side. Made of 100% Kanekalon they're preset, never lose their curl, set or color. They're washable, stretchable, and soft to the hand. And the cheek.

And the price, an absolute paradox in this inflationary world of ours, is most practical of all: about $30 and under.

The Paragon Head Dress. The wig made magnificent.



paragon

Shown at left: the Bonaparte Head Dress, about $25 at Marshall Field & Company, Chicago; Bullock's, Los Angeles; John Wanamaker, Philadelphia; and other fine stores.
Paragon Hair Goods Ltd., a Division of Product Applications, Inc., 141 East 25th Street, New York, New York 10010; on the West Coast: 2801 So. Santa Fe Avenue, Vernon, California 90058.

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World
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The international face is *your* face—but who knew it until now? Miss World's unique collection of makeup, treatment and fragrance has been designed and formulated to reflect your natural beauty in a new dimension.

Show the world the face of the international woman—yours!

miss
WORLD





You know you've got him. So let him play.

For two weeks, he's yours.
And when you leave Stockholm in your **M.G. Originals** coat of Glenkara by Glenoit, he won't forget.
After all, who can replace you in your fox-trimmed, swirly Glenkara pile? So when you finally kiss him goodbye,
don't forget the brownberry and black fox coat
which also comes in blueberry with
Norwegian blue fox in sizes 8 to 16, about $165.

definitely GLENOIT
we're international, so you look it

ARNOLD CONSTABLE, NEW YORK & BRANCHES; NEUSTETER'S, DENVER; KAUFMANN'S, PITTSBURGH; FAMOUS BARR, ST. LOUIS; NORDSTROM BEST, SEATTLE AND PORTLAND; L. L. BERGER, BUFFALO.
GLENOIT MILLS, INC., N.Y. 10018. SUB. OF BOTANY IND., INC., U.S.A. • CANADA • UNITED KINGDOM • FINLAND • ISRAEL • MEXICO • PILE: 100% CRYLOR® ACRYLIC; BACK: 100% COTTON



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barefoot

pantyhose™

Now your toes can be as sexy as the rest of you.

The slinky evening sandals, the bare, bare thongs.

They're here!

And now to wear with them, there's a sandal-foot pantyhose that lets the naked foot show through.

All you see is the bare, bare you. In sheer fall colors the world loves to look at.

But temptation isn't all our pantyhose are about. Barefoot Pantyhose fit better. They're as clingy as you could want. With never a bag or a sag to be seen.

And, of course, there's a softness, a silkiness that anything that's touching you all day should have.

Barefoot Pantyhose. Put a pair on, step into your sandals, and go out and face the world.

Round-the-Clock®

Sheer, stretch Agilon Panty Hose in 4 sizes for perfect fit. $3.00. Damask Rose as shown, Satin Taupe, Jungle Black, Dawn Grey, Cadet Blue, Tango, Cocoa Creme, Snuff, Jungle Brown, Bone and Banana Creme. **Round-the-Clock Hosiery, a division of U. S. Industries, Inc.** 5400 Empire State Building, New York 10001.
For the store nearest you, call: (800) 243-6000, toll-free night or day. In Connecticut (800) 942-0655.

Mary Kay reintroduces the birthday for women over thirty.



A few years ago you stopped counting birthdays and started counting wrinkles. Now you can start celebrating.

With Mary Kay it's easy.

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We discovered the hidetanner's discovery; combined it with a few bright ideas of our own and arrived at a product that could change the entire complexion of America.

2. Our Program. You can't buy our products in a drug store, or a department store, or a supermarket. You buy Mary Kay Products from our own professional Beauty Consultants (they'll show you how to take care of your skin before they take your order).

You can talk to one by writing P.O. Box 47033, Dallas, Texas, or by calling this toll-free number: 800-527-6270.

Do it now. Before your next birthday.

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The first people in deep pile fabrics
always have the last word.



This time the last word is Borg's StormBorg™ of 100% wool. Midi suit by Boutique DONALD BROOKS, jacket and hat of Borg's StormBorg™. $165.
Available at: Lord & Taylor—all stores; Neiman-Marcus, Houston and Dallas; I. Magnin—all stores; Dayton's, Minneapolis.

™ Trademark of Borg Fabrics division of THE BUNKER-RAMO CORP.

Parade designs for you.



We design for this man at Parade.



This is the man who made the clothes. Arthur Rodbell, President of Parade.

The fabric he used is a big reason they'll look terrific on you. It's Texfi's 100% polyester doubleknit.

L. to R. about $40, $56, $80. Sizes 8-16. At lots of stores including Lord & Taylor, New York and branches; Marshall Field, Chicago and branches; Joseph Magnin, California; Neiman Marcus, Dallas; Jordan Marsh, Florida.

Texfi™

Somebody once told us if you want to be rich, you better be good.

Divisions: Texfi/Lively Knit; Texfi/Knit-One; Texfi/West - Texfi Industries, Inc., 104 West 40th Street, N. Y. 10018

INTRODUCTORY OFFER

Remarkable discovery
STOPS AGING-LINES AROUND EYES, MOUTH!



Youth 25
by IRMA SHORELL

Regular $12.50 size
$7.00
LIMITED TIME ONLY

Now — for the first time — you can stop yourself from looking older!

When I was in my 20's no creme was available that was effective in smoothing away telltale dryness lines — and stopping new ones from appearing.

YOUTH 25 — this new remarkable discovery does just that! Beauty editors, stewardesses, actresses — all testify that it works! It is the world's first liquid creme that is both a treatment and a moisturizer —in one . . . it imparts a healthy natural 'glowy' sheen to the skin.

The initial users — internationally famous beauties—were amazed! No more dryness lines formed around their eyes and throat. All stopped using foundations and much less makeup. And—in summer it enabled them to TAN BEAUTIFULLY—WITHOUT PEELING.

I know of no other product in the cosmetic world that has been as beneficial as YOUTH 25 to help the younger women eliminate the dry, taut, wrinkled feeling, protect her face against the drying, aging elements.

Irma Shorell

Write or phone

HENRI BENDEL, New York
J. GARFINCKEL, Washington
REGENSTEIN'S, Atlanta
JORDAN MARSH, Florida
HIMELHOCH'S, Detroit
HARZFELD'S, Kansas City
FROST BROS., San Antonio
ROBINSON'S, California
LIVINGSTON'S, San Francisco
NORDSTROM BEST, All Stores

BEAUTY CHECKOUT

Getting the royal treatment

What's seventy-five years old and younger than springtime? The beauty treatment at Cyclax of London, a facial spa tucked away on Madison Avenue. It all started those many years ago in London where beautiful English complexions have bloomed for centuries despite smoggish inclemencies. Cyclax facials and pure pure beauty products have—with occasional revisions—long been staples in the lives of generations of international beauties, haute royalty very much included. Recently, one young lovely around New York experienced her first Cyclax facial and reported back in glowing superlatives, and with a lot of glow to her face, too. She praised the relaxed atmosphere, the English warmth and manners, and, especially, the facial: "Ah, the facial! I slipped out of my clothes, into a pink sheet and the cosy depths of a reclining chair. After an initial cleansing, my face, neck, back, and chest were slathered with a ransom of rich creamy oil. A little contouring tool was used to work the cream deep into pores, then well trained Cyclax fingers massaged the slathered areas for an endless and incredibly relaxing half hour, lifting all grime bitlets up up and away. According to my Cyclax pro, all types of skin, including the oiliest, like mine, tend to surface dryness. The trick is to wash all the cream off thoroughly, which is just what happened post-massage, with their own yummy fine-milled soap and water, plus a bracing rinse called Braceine. The whole delicious business takes an hour, includes, if you like, a makeup. I, for one, stopped right there, glorying in my skin's clean rosy smoothness that lasted for days. Ever so nice, don't you think?" . . . Yes. Cyclax also has lots of lotions and potions for individual skin types, for day-by-day care at home. The facial requires an appointment, though not necessarily by majesty. Cyclax, 692 Madison Ave., New York; Telephone (212) TE 8-8715.

How to add "7 years to your life" in the Trade Winds

This month some three hundred people will take their last lusty draw on a cigarette—and sail off hopefully to a lifetime habit of No Smoking on Prudential-Grace Line's gracious *Santa Paula.* It's a two-week West Indies cruise with stops at Haiti, Jamaica, Curaçao, Aruba, and Venezuela—all the resuscitating joys and ploys that one associates with Caribbean manoeuvres. With this lagniappe: Accompanying psychiatrist, psychologists, and other medical personnel whose goal will be to teach smokers to help themselves and others to stop smoking. . . . "Smoking is a very complicated problem," said Dr. William J. Nemon, New York psychiatrist and Medical Director of the Institute for New Motivations, sponsor of the project. "Here we isolate smokers in an optimally pleasant environment—free of tension and temptation. Then we use a combination of methods to change a person's whole attitude toward smoking." Each smoker is dealt with on an individual basis, in addition to which there will be lectures, group discussions, and lessons in self-hypnosis, a technique which Dr. Nemon has found effective with landlocked cases and expects may be spectacularly so at sea. . . . Officers and staff promise not to smoke in front of passengers. Chocolate bars will abound (although Dr. Nemon feels the new non-smokers will be so health-oriented that they will be prudent about eating them). Ashtrays and matches will be missing on the table and at the bar. . . . What about the fellow who would rather throw himself into the briny than spend another smokeless day? "I strongly doubt it, but there may be someone for whom it's hazardous to give up smoking. We'll find out about that." . . . In any event, tremulous ones: the doctors won't search your luggage for cigarettes, and you're on your own in your cabin—to say nothing of those sunny moments in Port-au-Prince et al. *(Cruises Sept. 18, Nov. 20, from $695. See a travel agent or write Institute for New Motivations, 200 Park Ave., N.Y.C. 10017.)*

(More Beauty Checkout, page 194)



YOU CAN'T RECAPTURE THE 1920's WITH JUST ONE PICTURE

So Time-Life Books has done it in a volume with 331 pictures as expressive as the one above. Make us prove it by sending it to you for 10 days free

In the 1920's there was no picture magazine called *Life* to capture and preserve the fads, fashions and fun of the time. But many of the photos, cartoons, ads and souvenirs that would have gone into such a magazine still exist—stored away in photo archives, library files, newspaper morgues and private collections.

To re-create this all-but-lost era, the editors of Time-Life Books have spent thousands of hours searching through hundreds of sources and carefully selecting the most eloquent mementos of that wonderful, wacky time.

The picture above offers just a single glimpse of the fascinating volume which has resulted. But one picture simply can't do justice to this captivating book. So we'd like to send you the whole book. (It's one of seven planned volumes which will permit Americans to relive, decade by decade, *This Fabulous Century*.)

In this captivating album, you'll see a whole gallery of photos and other mementos of the Roaring Twenties —331 marvelously expressive illustrations in all. You'll see college "sheiks" and "shebas"...sports heroes and literary giants...floppy pants and mini skirts...flagpole sitters and daredevil stunt fliers...early chain stores and ornate movie palaces.

And in the crisp captions and sparkling text, you'll read about the great Crash of 1929...Prohibition... the racketeers...the automobile revolution...early radio...the Jazz Age...the dance marathon...the Mah-Jongg craze...and much more.

Enjoy this volume free for 10 days. Then return it if you wish. Or keep it for $7.95, plus shipping and handling, and every three months thereafter we'll let you examine without obligation another volume in the seven-volume series. But you don't have to buy all seven volumes—just those you want or none at all. To get the 1920's volume for free examination, just detach and mail the bound-in postpaid reply form. Or write Time-Life Books, Dept. 1601, Time & Life Building, Chicago, Illinois 60611.



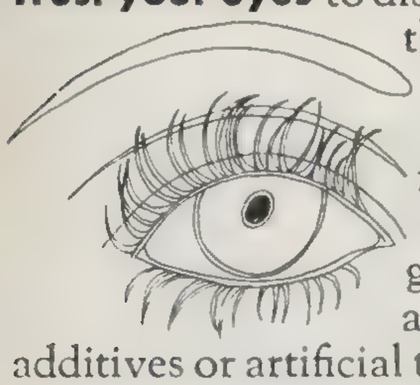
- **288 pages,** 9⅛" x 11⅛" page size
- **331 pictures**—many in color
- **Hardbound** in patterned cloth; gold-stamped spine



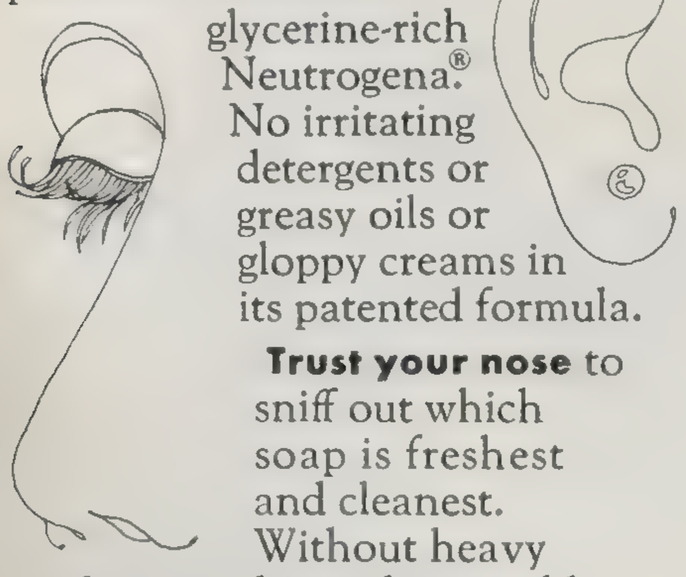

that ayres look-
A black gauze night shot with golden moonlight and bordered deeply in fur. That is the way Pauline Trigere sees that Ayres look.
Pattern shimmering over pattern. Lamé layered over Oriental gauze. Sea greens splashing softly against horizon pastels. It's that Ayres look by Bill Blass.
L.S.Ayres+co.
INDIANAPOLIS LAFAYETTE
FORT WAYNE LOUISVILLE

Trust your senses to find the right soap for your skin.

Trust your eyes to discover the soap that is so pure you can see right through it. Clear, amber Neutrogena is free of alkalis, fillers, additives or artificial this and thats.

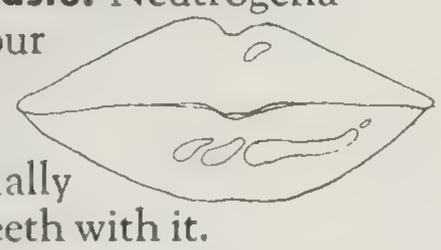


Trust your ears when beauty experts, skin specialists and people with *former* skin problems talk about glycerine-rich Neutrogena®. No irritating detergents or greasy oils or gloppy creams in its patented formula.



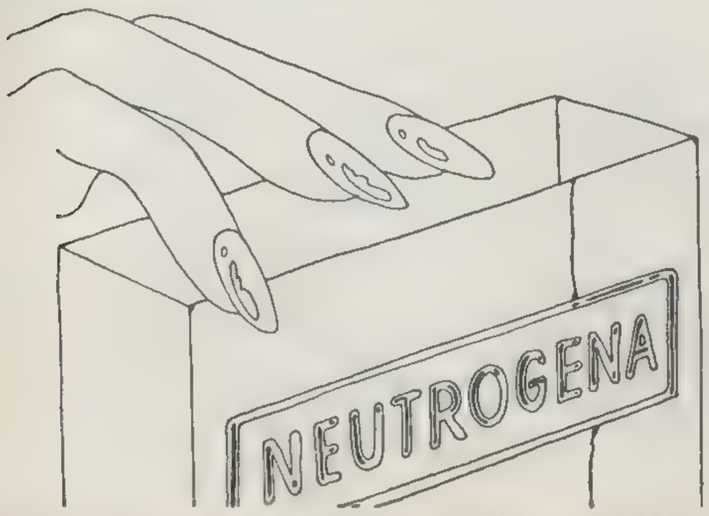
Trust your nose to sniff out which soap is freshest and cleanest. Without heavy perfumes or things that would make it smell more like a hospital than a soap.

Trust your taste. Neutrogena won't bite your tongue. It's so gentle, you can actually brush your teeth with it.



Trust your touch and feel how refreshingly Neutrogena cleans and smooths your skin. And then rinses off without leaving an irritating film that could cause problems.

Trust us. One wash and you'll know why it makes so much sense to care for your complexion with Neutrogena. If you send us 10¢, we'll send a trial-size bar.



Send to Neutrogena Corp., Dept. V-9, Box 6008
Inglewood, California 90301

BEAUTY CHECKOUT

Capsule spa in the middle of the city

Come, Josephine, in our thermal machine—and have all the moistures, minerals, and beauty-bracings of a day spent at a spa. The machine—with the proper name of Panthermal—is new, the only one of its kind in this country, and an encounter with it seems like a science-fiction experience. Installed at the House of Revlon in mid-New York, it looks at first like something Mission Control would have to explain; turns out, on closer acquaintance, to be more like a contour chair made of slats, with a rigid top that lifts on hinges for getting in, then closes down to cover everything but the head. Your space suit, in this case: nothing but skin. Function of the machine is to give a facial to the body in four separate cycles—don't move, Josephine, you stay comfortably installed while the cycles are programmed and measured by a bright young lady who is Mission Control here—she turns dials on a nearby apparatus connected to the capsule, she watches clocks and thermometers, she appraises your skin and its needs, and she explains to you, with soothing confidence, what is happening and why. . . . First cycle consists of ionized vapour at a warm temperature, around 90 degrees, for fifteen minutes or so (time and temp could vary here, depending on your skin type). These warm vapours are similar to a sauna-feeling, except that the heat is more moist; the purpose of this cycle is to open the pores, making them more receptive to the next stages of treatment, also to induce perspiration. The sensation—very pleasant, relaxing, back-to-the-womb. . . . Next cycle, pure oxygen for perhaps five minutes. This, to continue the fresh clean feeling and to benefit the skin which, by now, is in ideal condition to absorb benefits. Some of the oxygen drifts upward to the face, and one is encouraged to breathe—deep, deep—so that lungs get some cleansing too. . . . Third cycle, a "nebulizing" period in which the body is treated to delicious splatterings of helpful cosmetics—emollients if the skin is very dry, less-rich potions if it isn't. One possibility here: a mixture of sea water and seaweed in the form of liquid gel that soaks the skin in marvellous minerals, smoothing and enlivening skin texture. At this point, one's whole body feels warm, pampered, more slippery than a soapy baby, and thoroughly ready for the . . . Last cycle—a prickly shower that seems to work back and forth across the body, starting warm, ending cool, feeling ticklish. This can be regulated from tingly to fine, with the last cold rinse meant to close up the pores, wake up new circulation. All that remains to do now: get out, rub down with a towel, look and feel glowing. Whole process: about thirty-five minutes. Cost of one treatment, $35; four treatments, $100. . . . Extra benefits of this mechanical spa: it can give special attention to problem areas (rough elbows or legs or back—all the applications come through the slatted chaise onto the back, as well as front and sides). The machine is also said to be helpful in resisting cellulite—a condition that causes the skin to become flabby and spongy. About Panthermal's background: it is made in Milan, used extensively in Europe—mostly Italy and France—where it is often recommended to athletes who are subject to muscular strains and problems. We are told it is standard equipment at the Montecatini Spa. . . .

It only beeps when I laugh

An imaginative little invention crossed our desk—and midline—recently. Called the Tummy Tamer, it's a black Velcro-fastened belt that you fasten tightly around your middle after taking a deep breath. As long as you stand or sit up straight—thereby toning muscles, improving posture and breath control—nary a peep. But if tummy muscles start to sag the slightest bit, an insidious, invidious little battery-powered buzzer in front starts sounding off, continues complaining until you straighten up again. Recommended wearing time: at least half an hour a day. Ultimate test of tone is to wear it at your desk. Can be ordered from Tummy Tamer, 9538 West Pico Blvd., Los Angeles, California. Send waist size; price is $12.95. (More Beauty Checkout, page 188)

HOUBIGANT



Chantilly can shake your world. (And his.)

Essence de Chantilly Dusting Powder, $5.00. Eau de Toilette Pure Spray, $5.00. Cream Sachet, $3.50.
Also in Quelques Fleurs.

what more could you want?



We have that too!

east of the Rockies **Bakers·Leeds** on the Pacific coast

QualiCraft shapes the shoes that make every look! Here, young ideas to mate up with midi, mini, pants. A buckle-band softie in nifty navy, just 9.99. A black crinkle strapper, 9.99. A golden tan crinkle moc style, 9.99. A suede-upper ghillie tie in rust, 10.99. The picking's great when you pick your go-with shoes from QualiCraft! Mostly **9.99 & 10.99**

Bakers | Leeds SHOE STORES, DIVISIONS EDISON BROTHERS STORES, INC.

COSTUME BY COUNTRY SET

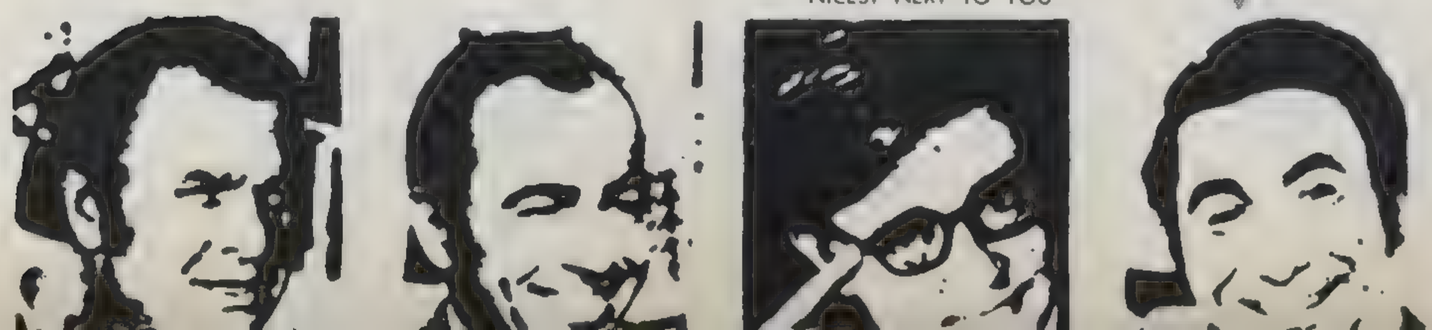


GOSSARD... on a first-name basis with fashion

Great designers need great shapes to animate their inspirations . . . shapes which move with a sinuous grace and freedom. Gossard's 1970 Fall collection is on intimate terms with the newest fashions of four leading American designers. The Gossard underlings...so beautiful that they should also be seen without clothes...give just the barest amount of control and shaping for the high-voltage creations of Bill Blass, Jacques Tiffeau, Geoffrey Beene and Chester Weinberg. On the following pages you can see the excitement which is generated when great fashion gets together with Gossard.

Gossard

wayne gossard fashions
NICEST NEXT TO YOU



THE FOLLOWING NINE PAGE SECTION IS A PAID ADVERTISEMENT



BILL'S FREE-WHEELING CAPE AND SKIRT
in double-faced French wool, forest green
and green and white plaid,
vested in matching plaid.

GOSSARD'S BASIC, BACK-ZIPPING CATSUIT
in cinnamon, black and plum.
Double-knit stretch DuPont nylon, 3001, $12.



JACQUES'S SPLIT-LEVEL SYMPHONY
in gray and mauve loden cloth . . .
to wear as a dress,
or dress over pants or with sashed midi skirt.

GOSSARD'S PLUNGE BODYSUIT
in body beige or black, to underline
a whole wardrobe of dramatic looks.
DuPont Antron® nylon and Lycra® spandex, 8445, $13.

GEOFFREY'S GROWN-UP PINAFORE JUMPSUIT
black wool over a shiny white satin blouse,
enriched with a gold tassel necklace
by Geoffrey Beene for Kramer.

GOSSARD'S STRETCHY UNDERSHIRT SUIT
the shape reminiscent of a Mack Sennett bathing suit.
Body beige only, in DuPont Antron® nylon
and Lycra® spandex, 6301, $10.



CHESTER'S LONG-TORSOED MIDI DRESS
diaphanous beige chiffon
glinting with gold, doubly tiered.

GOSSARD'S SEDUCTIVE BODYFLIP
shaped from DuPont nylon
stretch lace, with no-cling skirt.
Pale ivory, midnight brown, gypsy pink, 8400, $11.



Bill, Jacques, Geoffrey, Chester and Gossard
are on a first-name basis with these fine stores:

B. Altman & Co., New York

Marshall Field & Co., Chicago

I. Magnin & Co., San Francisco

Burdine's, Miami

Dayton's, Minneapolis

Wanamaker's, Philadelphia

Joseph Horne, Pittsburgh

Levy's, Memphis

L. S. Ayres & Co., Indianapolis

Boston Store, Milwaukee

Sakowitz, Houston

Sibley, Lindsay & Curr, Rochester

Stix, Baer & Fuller, St. Louis

Halle Bros. Co., Cleveland

Woodward & Lothrop, Washington, D.C.

Gossard

wayne gossard fashions
NICEST NEXT TO YOU



Perfectly Simple. Perfectly Beautiful. The perfectly put-together look of a ribbed wool sweater dress, a sleeveless tunic jacket, and a paisley scarf and lining, with reptile buttons and belt. About $150. For store nearest you, write to Carlye, 530 Seventh Ave. N.Y. A div. of Leslie Fay, Inc.

Carlye

PRICES SLIGHTLY HIGHER IN THE WEST.



PURE WOOL

"The American Way with Wool/Woolmark label is your assurance of quality-tested products woven in America of pure wool to give style, quality and performance."

Halle's

THE AMERICAN WAY WITH WOOLS® in Originala partnership: Anglo woolen western jacketing riding high over the super-slit skirt 425.00. Specialty Shop, Cleveland



Halle's

THE LIVE-LONG NIGHT '70: a Joan Leslie slither of black wool crepe, the drama slit, the little red bolero with a Spanish accent 250.00. Specialty Shop, Cleveland

“No matter what you’re told, wear what works.”



"The whole idea of fashion for fashion's sake is antiquated.

My answer to the controversy over lengths is relax, nothing really revolutionary is going on.

We've been making mid-calf lengths for the past ten years—but for a reason. I think longer lengths are beautiful for the right activity.

I call my long things Sunday Clothes. They're for special occasions, like Sunday brunches with lots of Bloody Marys, tooting around the country side, antiquing—or for the Off Off Broadway scene.

But, when it comes to those mid-week work days, running for cabs or driving yourself around, oh, yes, and bike riding, the short skirt simply functions best.

For the newer proportions, why not pants under a tunic or dress to extend the line and give warmth on cold winter days? I love bloomers that can move above or below the knee.

Clothes must be a part of our individuality. If you feel uncomfortable in a look, it's wrong for you. Feel free to wear long, short. Who cares!"

Bonnie Cashin









for Philip Sills



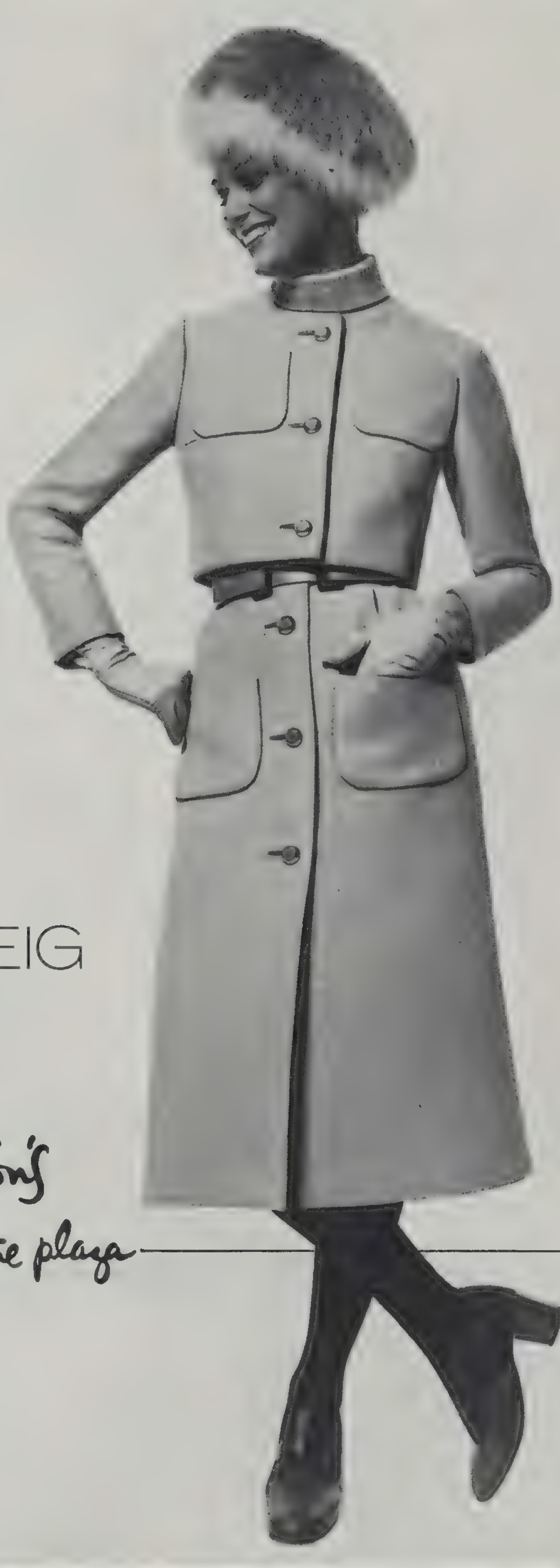
Bill Blass goes military with a stunning lancer coat and matching weskit dress in fine wool by **ANGLO FABRICS.**

People who have everything always wear wool.

WOOL IS NATURALLY WELL-BRED

® PURE WOOL

WJ-2870



BEN REIG
for
Swanson's
on the plaza

Hat: Miss Alice Boots: Golo

The midi-length suit in soft wool that's naturally well-bred by **ANGLO FABRICS.**

THE AMERICAN WAY WITH WOOL

WOOL IS NATURALLY WELL-BRED
The American Wool Council

PURE WOOL ®



Inside you there are 10 beautiful nails

Bad nails don't start out to be bad nails. Something messes up along the way. So, instead of growing the good nails you could, what you finally see are mistakes. You can change that with rrp. And finally grow your own, good, beautiful nails from beginning to end. rrp isn't a nail hardener.

There's nothing magical about it. It's made from the same natural proteins and keratin your nails need. With none of the old mistakes. Simply brush it on every night. Soon you'll find your nails are truly better. And they're better because you grew them that way. You always knew you had it in you, didn't you?

rrp

Try the rrp method for all over beauty care. Like our protein shampoo and bath gel.
At fine drug and department stores.

BY CHESTER WEINBERG . . . O'NEIL'S, AKRON

O'Neil's



MOHAIR

The works...pants, vest, blouse and knitted cape...a magnificent affair created by Sony Schotland for **GOLET** in luxury Mohair and wool by **ANGLO FABRICS.** Purple (what else?) 8-16. $225.

Bramson

chicago and suburbs



Hall Betmar

A brilliant season starts with **VERA MAXWELL'S** giant plaid coat, fringe-scarfed for full effect, in fluffy Wool and Luscious Mohair by **ANGLO FABRICS.** Greens and golds over moss green dress. 10-20. $400.

MOHAIR



MOHAIR

GOLET designed by Sony Schotland authored this pants get-together in duo-textures of luxury-soft, natural Mohair and wool. Love the lissom look of the knit threesome: rib pea jacket and pants with popcorn tunic —all in **ANGLO KNITS.** Muted pink, blue, grey. 6-16. About $215.

LRN Resident Buyers • 225 West 34th St., N.Y. 10001 • Tel.: 212-695-3125

Love your hair



New! Wella Care Do.

At last you don't have to put your hair up every night.

Now from Wella: Care Do, the first hair set with memory. Actually makes your hair remember the set from shampoo to shampoo. Set your hair with Care Do and it stays set. All silky and shining and clean. Wella Care Do texturizes and adds body, too. Three strengths: Regular Hold, Extra Hold and Gentle Hold for bleached hair.

The loveliest hair gets Wella care.
Ask your hairdresser.

WELLA



©1970 The Wella Corp

Sakowitz

HOUSTON

THE GEOFFREY BEENE BRAVURA IN BLACKGLAMA NATURAL DARK RANCH MINK FOR DAN GROSSMAN.


AN EXQUISITE FANTASY OF PRINTED CHIFFON—OURS ALONE BY ROYAL PARK, LTD. $135
Sakowitz
HOUSTON



Traina Boutique: suede panache buckles together a brown wool tweed city midi with sweatery ribbed angora top. (Cuff of cap to match.) Ours alone in Denver.

Lamica: our exclusive Italian footnote to the New York collections. Serpent-printed patent under brown, navy, black or red glaze.

The Denver
COLORADO



Teal Traina: our exclusive long cardigan evening cling in a glimmer of silver mesh. Edged in greige jersey and glitter buttoned all the way.



Schiaparelli: a silvery show of shimmery diamond dust leg. From our Schiaparelli collections—the champagne of hosiery— exclusive at The Denver.

The Denver
COLORADO



Even your hairdresser doesn't own a better one ...the Lady Schick Beauty Salon Hairdryer.

No, he doesn't. Because the Beauty Salon Dryer gives the most professional results you can get. That's why it's the world's most popular home dryer. It's got all the power to dry in the quickest time possible. The world's largest bonnet for the largest size rollers. And, Beautifying Mist! The great feature that lets you dry-set your hair in 20 minutes... color in half the time...and condition hair deeper.
The Beauty Salon Hairdryer. Let it be your beauty parlor at home.

Lady Schick

First Lady in Beauty Appliances

Some women can get away with only one bra.



If you only wore one style of dress, you'd need only one style of bra.

But nowadays there are a lot of different looks and styles all in fashion at the same time. And you need a "bra wardrobe" to match.

The latest vogue is the bra-less look. It's great with those sleek new clingy knits. A marvelous combination of sexy and innocent. But it's not as simple as shedding your bra. That's why Bali has several new bras, all designed to give you that soft, natural look.

Your heavier winter clothes shouldn't be worn with a bra-less style. The weight of your clothes will naturally tend to soften and flatten the bust. So don't start soft or you'll end up flat. You'll need a bra that gives you more shaping. Many women find a Bali® underwire is the most comfortable solution.

If you're wild about that little dress that leaves very little to the imagination, then you need a bra to go with it. Perhaps the Bali Backdown.™ Its straps fasten in umpteen different ways to hide under the most revealing outfit.

Naturally, you'll want a choice of colors. Some are just for fun and others are absolutely necessary. (You can't wear a white bra under a dark voile shirt!)

Bali also has bras to solve any specific figure problem you might have. Like our fiberfilled bras to reproportion your bust and relate it to the rest of your figure.

Bali has every bra you'll ever need to look and feel beautiful. No matter how large your wardrobe is. Or how small.

Bali®



Flower Bali® Underwire | Backdown™ | Flower Bali-Lo® | Step-N-Stretch™

SHANNON RODGERS
FOR
JERRY SILVERMAN
DESIGNS
AND IT HAS THE FORMAN FLAIR

B. FORMAN CO.
Rochester, New York





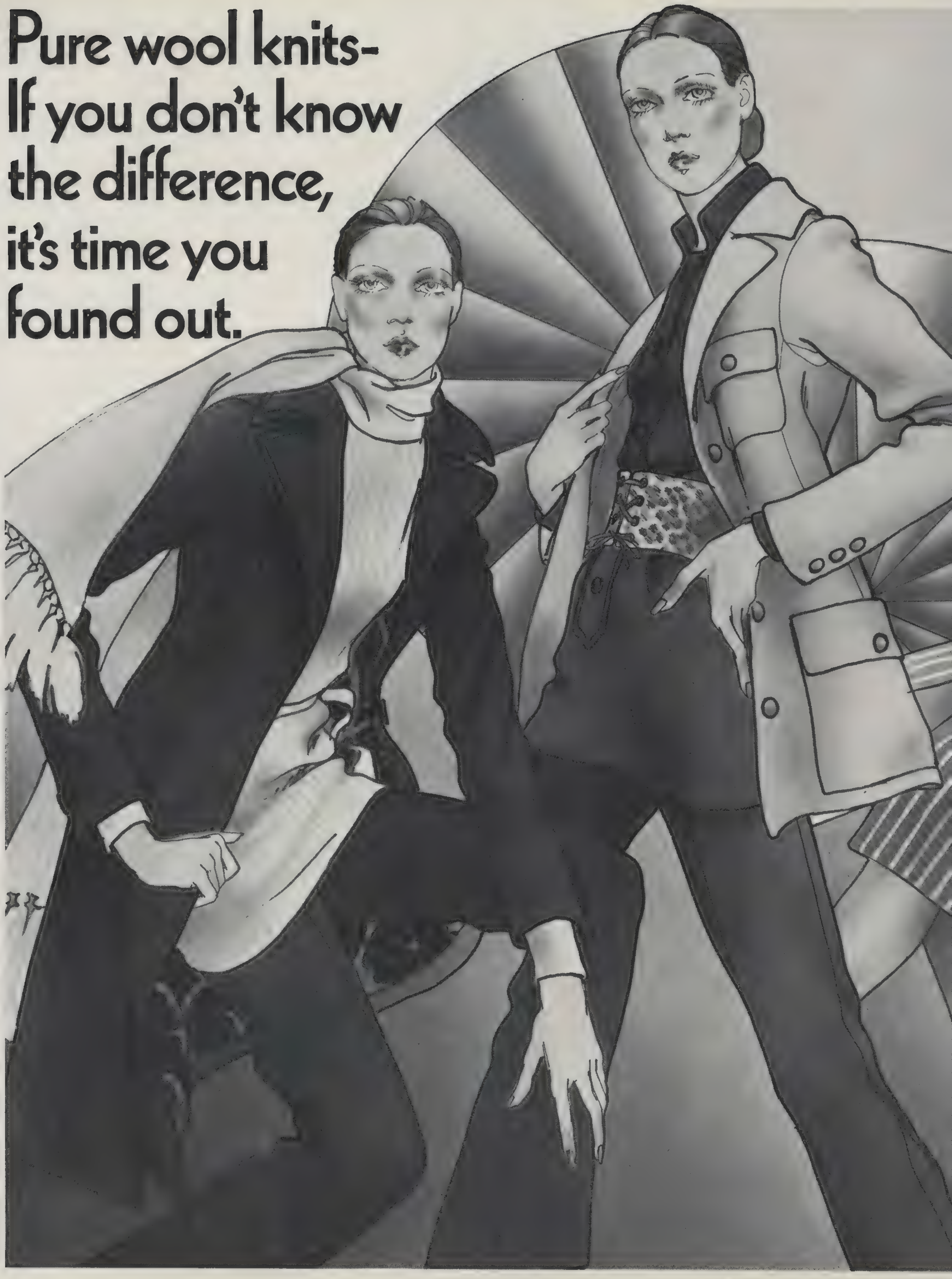
WM170
The Mohair Council of America/The American Wool Council

Mohair
Wool
. . . a luxury fabric

ZELINKA MATLACK
DESIGNS
AND IT HAS THE FORMAN FLAIR

B. FORMAN CO.
Rochester, New York

Pure wool knits-
If you don't know the difference, it's time you found out.





PURE WOOL

The difference is in the words "pure wool." Only pure wool can make a knit that's sleek. No skimp. Only pure wool can make it fit elegantly. No slack. No stretch. And only pure wool keeps it fresh and neat so you'll always be beautiful. Never worn or wilted. And don't you think that's quite a difference? Here are four knits that have it. (l. to r.): **Dalton's** coat over tunic and pants, sizes 8-16, fabric by Dalton, about $215, at Hutzler's, Baltimore. **Modelia's** safari jacket over tunic and pants, sizes 4-14, fabric by Duplex, about $200, at I.Magnin, Los Angeles. **Mam'Selle's** button-down midi jumper, sizes 3-15/4-14, fabric by Lebanon, about $130, at Rich's, Atlanta. **Banff's** belted midi, sizes 6-16, fabric by Templon, about $110, at Sage-Allen, Hartford. All wear the Woolmark label, your assurance of quality-tested products made of the world's best ...pure wool. And all are made The American Way With Wool. For further store listings, see page 420.

The Wool Bureau Inc., 360 Lexington Ave., N.Y., N.Y. (212) YU 6-6222.

People who have everything always wear wool.


teal Traina
for SBF
... in Qiana
In a year of
new lengths, people
are talking about
our wrapped-up
Excitement in
DuPont's Qiana® nylons.
SBF Designers'
Salon
Stix,



Traina Boutique
for SBF
... in Qiana

People are talking
about the cape, the
look of the 70's.
Luxurious in
DuPont's Qiana® nylon.
Miss SBF shop.

Baer & Fuller

ST. LOUIS

U.S. fashions at Expo '70... festoons of pearls

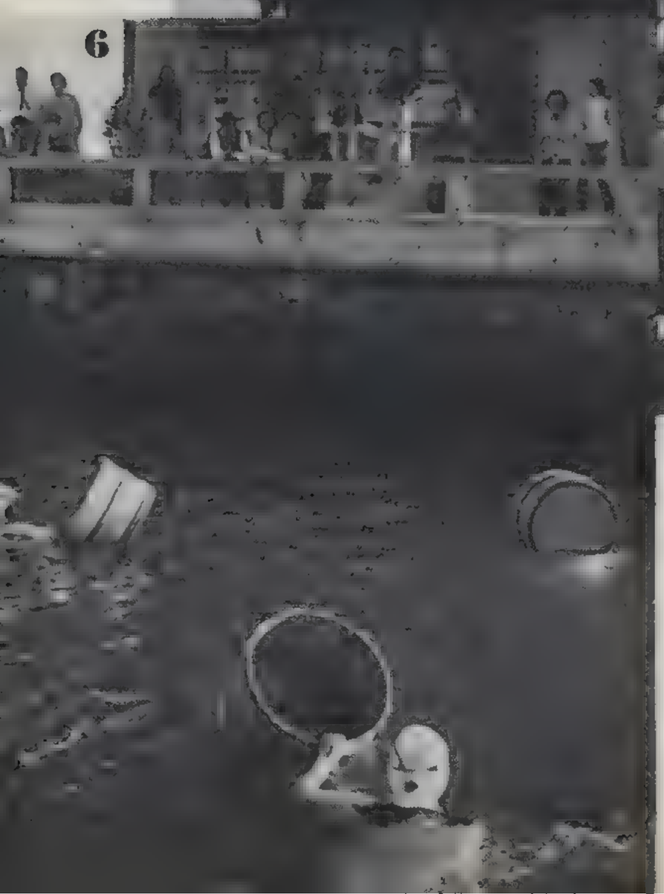
American designers put on a smashing, twice-a-day fashion show this summer at Japan's Expo.

For three glorious, balmy days, music rocked, models danced, Japanese audiences applauded, all six shows were jam-packed, and everyone had fun—including the designers: Stanley Herman, Chester Weinberg, Gayle Kirkpatrick, and Rudi Gernreich. All were guests of the Japan Pearl Exporters' Association and its courtly President, Mr. Atsushi Kanai; and the American designers, with delight, showed masses of marvellous Japanese cultured pearls with everything. Ropes of white, blue, rose, and magnificent golden pearls slipped to waists, swung to knees, wrapped throats and temples. Afterward, the U. S. delegation was sped to the Ise-Shima Peninsula to see the pearl farms.









1. At Expo '70 in Osaka—the American fashion expedition on the Festival Plaza with its Isamu Noguchi fountain. L. to r., Stanley Herman, Chester Weinberg, models Jenny Garrigues and Renée Hunter, Gayle Kirkpatrick, Rudi Gernreich, and Mr. Yoshitaka Mikimoto of the Pearl Association. **2.** Mr. Atsushi Kanai, who arranged it all. **3.** Stanley Herman and Renée, wrapped in pearls. **4.** On the runway: Victor Joris's white wool-and-fox costume. (He and Count Sarmi sent clothes to the show, but couldn't attend.) **5.** Chester Weinberg, model. **6.** Japanese girl divers—who now wear yellow wetsuits—at a pearl farm.

MICHIO NOGUCHI

Gorham believes there's more to beautiful sterling than just a beautiful face.

(turn the page and see what we mean . . .)

La Scala Front

Chantilly Front

Hispaña Front

Buttercup Front

Strasbourg Front

Gorham also believes there's more to beautiful sterling than just a beautiful back.

That's why each Gorham Sterling piece is designed with the same craftsmanship and attention to detail on the back as it is on the front. Each curve, line and flower of the Gorham Originals shown here is carried out on both sides . . . face and back. So precise is this repetition, you'll probably be tempted to set Gorham on your table in the European way. . . Continental style, face down.

From any angle you can see that a Gorham Original is a total design. Perfectly balanced in the way it looks. And in the way it feels. There's a perfect balance between every fork tine, knife blade, spoon bowl, and its handle. A perfect balance between ornamentation, shape, and function. At Gorham, quality is never one-sided. And that's what makes a Gorham Original, original.

To meet all the Gorham Originals face to face, see them at your nearest jewelry store or silverware department. Or send for the booklet we've prepared especially for you. It's free. Just write to The Gorham Company, P.O. Box 2823-B, Providence, Rhode Island 02907.

Do you own a Gorham Sterling Original?



GORHAM DIVISION OF textron

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the fall sandal look

It's open season
on sandals for fall,
done up handsomely
in brown velvety suede
or calf fakesnake.
Heels are lofty.
Straps wrap.
A proportion
so right with pants
or any hemline.
Finds at Chandlers
for so little. 12.99



CHANDLERS
has the look you're looking for

El Palacio de Hierro



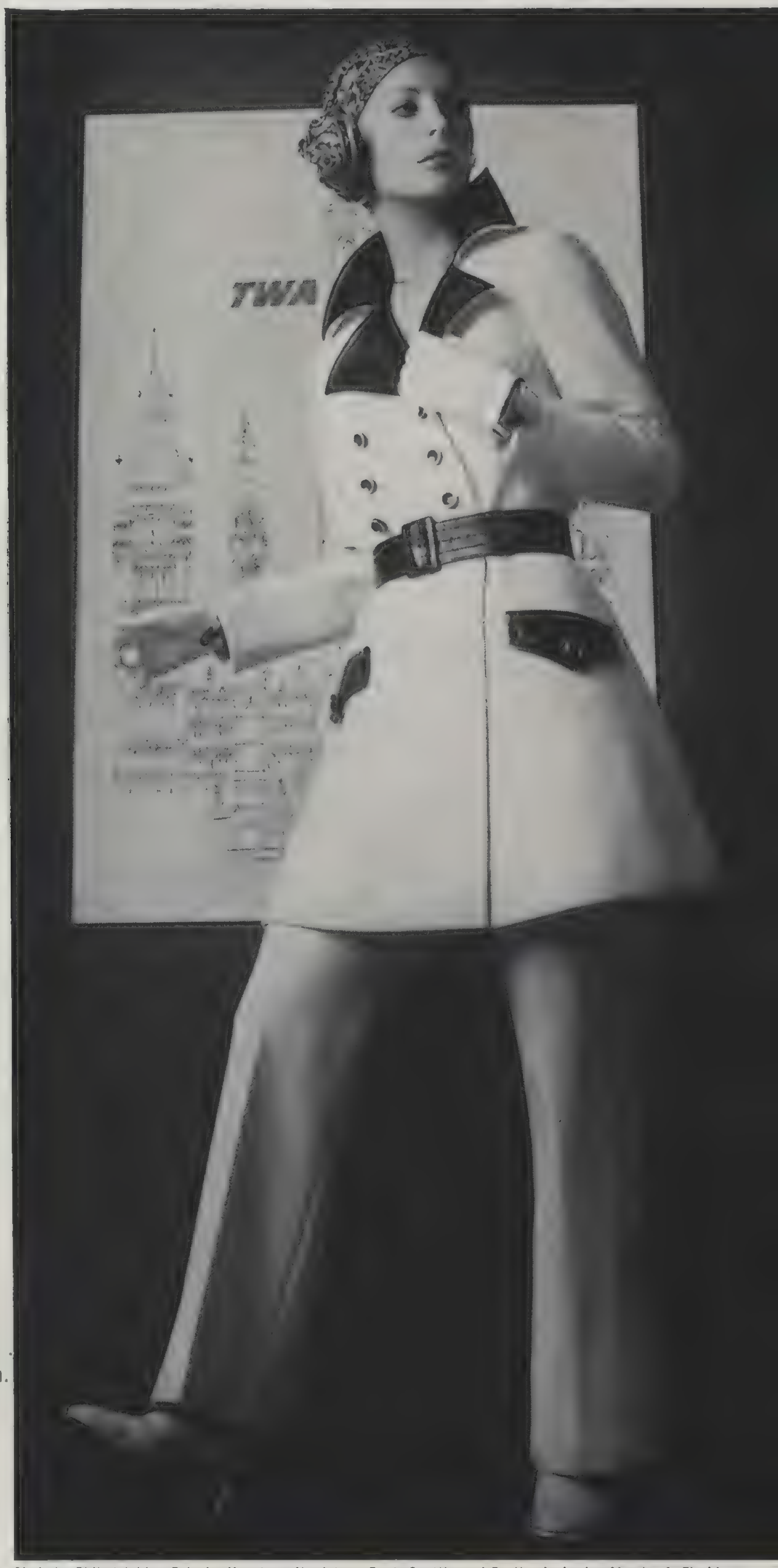
Jerry Silverman dress from our Salon de Colecciones Internacionales 'Durango' Store (Mexico City).

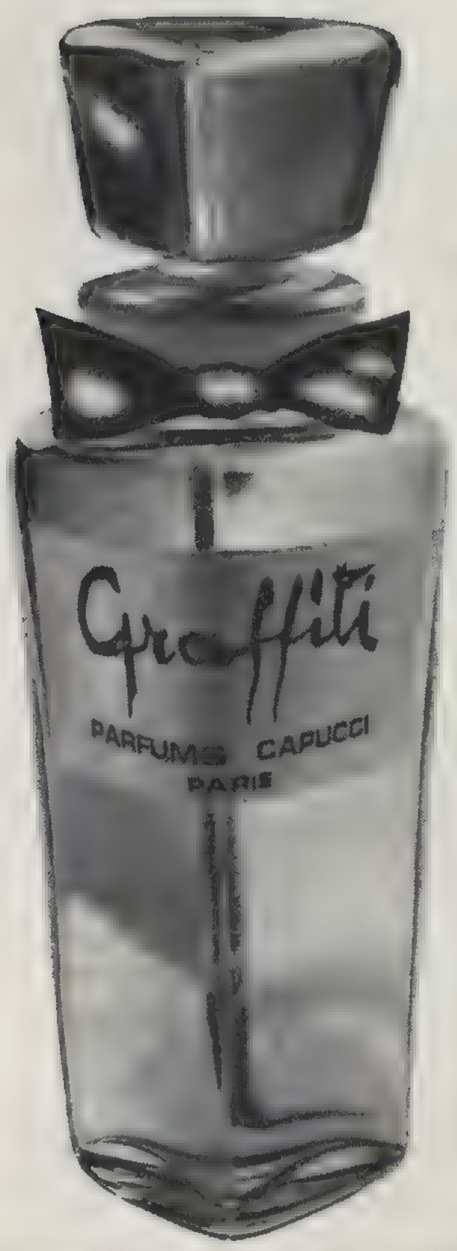

In old Mexico
discover a new world of fashion at
El Palacio de Hierro
Latin America's
finest Department Store
Oscar de la Renta now exclusively
at our Salon de Colecciones Internacionales.
'Durango' Store (Mexico City)

Somehow, You Feel More Fashionable on TWA

TWA . . . it's the fashionable way to travel. When you fly one of TWA's Starstream Jets abroad or coast to coast, you relax in comfort and luxury with good food, excellent service and a choice of two motion pictures . . . what a difference it makes when you arrive at your destination! If you're thinking of a trip to California or a vacation in Hawaii . . . or a flight to the excitement of London, Paris or Rome . . . think

TWA



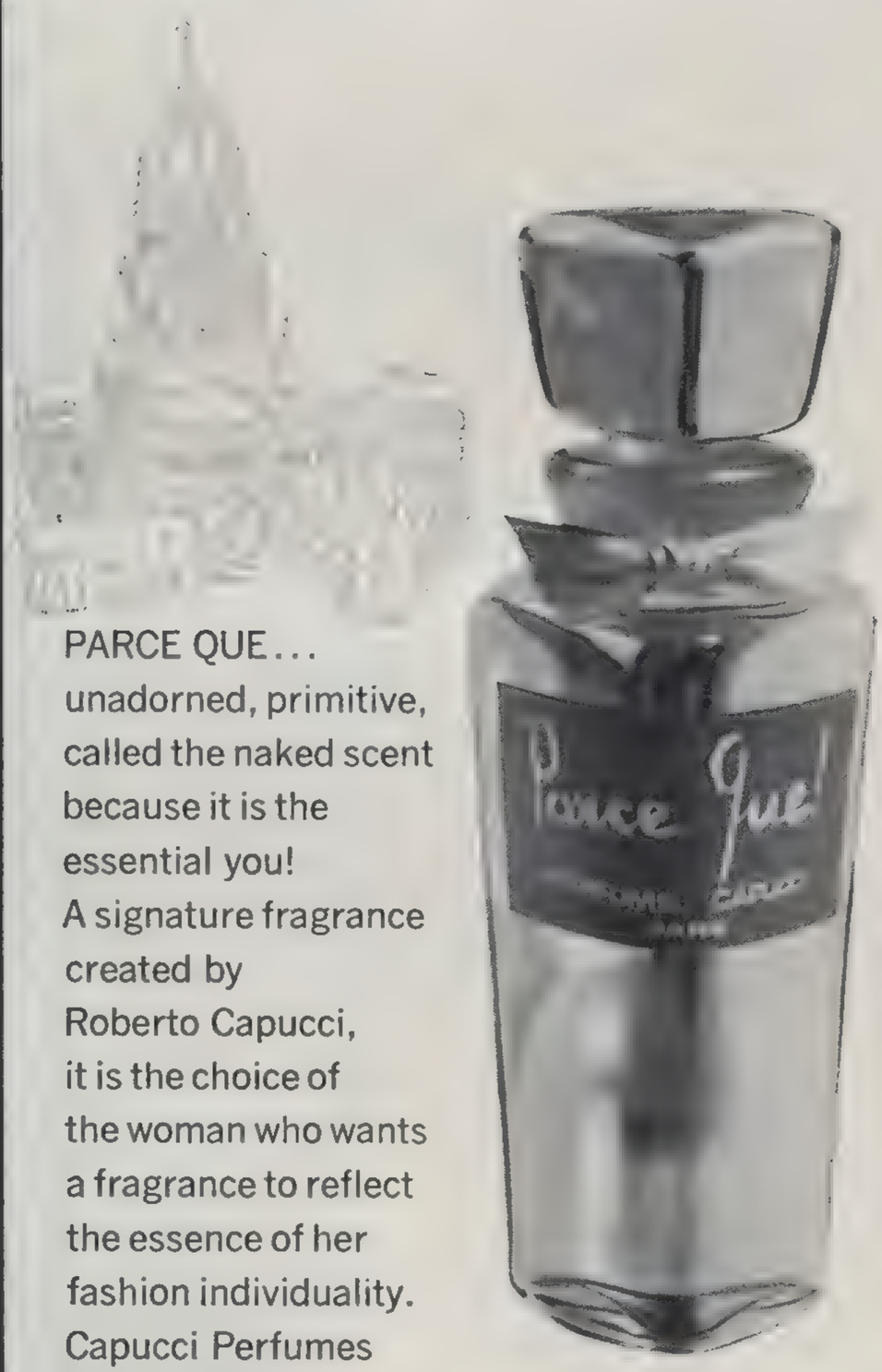


GRAFFITI! . . . when the fragrance in the air is Graffiti, the impression is a lasting one. A youthfully fresh, subtly sophisticated fragrance, you'll recognize the fashion signature—Roberto Capucci—which symbolizes the best of design to the contemporary woman. Only at the finest perfume counters of select stores.

Domani Knits at: Broadway Dept. Stores of Los Angeles; Shillito's, Cincinnati; Gimbels, Philadelphia; Foley's, Houston; Nordstrom-Best, Seattle and Portland; Jordan Marsh of Florida.

with Domani Knits & Capucci Fragrances





PARCE QUE...
unadorned, primitive,
called the naked scent
because it is the
essential you!
A signature fragrance
created by
Roberto Capucci,
it is the choice of
the woman who wants
a fragrance to reflect
the essence of her
fashion individuality.
Capucci Perfumes
$30 to $5. Made,
bottled, packaged
and sealed in France.

DOMANI . . . you feel more fashionable
when you arrive wearing
sophisticated travel knits by Domani.
Left: white pants suit with double-breasted
top trimmed in brown vinyl.
About $90. Sizes 6 to 16.
Right: Brown dress under lined white
midi-coat belted in brown vinyl.
About $110. Sizes 6 to 16.

DOMANI

KNITS WITH DACRON®

DESIGNS BY CLAIRE MARA

Both styles in 100% doubleknit Dacron* polyester
SpunSation with the beautiful hand and fine resilience of wool.

*DuPont Reg. Tm. Prices slightly higher on the West Coast.

For additional store listing, see page 426.

Franklin Simon, New York; Carson Pirie Scott, Chicago; Garfinckel's, Washington, D.C.; Buffum's, Long Beach, Calif. & branches; John Wanamaker, Philadelphia; Sandra Post of Florida.



CHESTER
WEINBERG

for

Maas Brothers
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HENRY FRIEDRICKS CREATES IN ANGLO FABRICS OF

MOHAIR

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THE FASHION STORES



IN VIRGINIA
Richmond
Petersburg
Danville

IN NORTH CAROLINA
Winston-Salem
Greensboro
Durham
Highpoint

Luxury
in its
natural
state



*KOJAH™ EMBA NATURAL HIGH-FURRED MINK

Fashion has returned to nature for the most eloquent expression of the new mood of length and luxury. Exquisite furs and cultured pearls speak of wrapped softness and mystery for a new generation of women who believe in the gentle way of fashion. A twine of precious cultured pearls, luminous with the inner beauty only nature can produce, and a wrap of mink, tightly gathered about the waist with cobra—Valentino by Ben Kahn in the fabulous natural Kojah* mink. Gidding-Jenny, Cincinnati.

Ben Kahn
NEW YORK

CULTURED PEARL ASSOCIATION OF AMERICA

Natural
treasures...

Cultured Pearls
Ben Kahn furs



Natural Gray Russian Squirrel makes an elegant statement about the luxury of the longer length, underscoring it with a soft stroke of white mink. Longer lengths call for renewed emphasis on the face, subtly underscored by the flattering glow of cultured pearls. Here, a pearl collar unfolds to reveal precious blue-gray cultured pearls. Coat—Ben Kahn, Chicago.

Boutique
Ben Kahn
NEW YORK

CULTURED PEARL ASSOCIATION OF AMERICA

Luxury
in its
natural
state



A natural protection against the coldest winter winds—
mink securely wrapped, snugly belted and topped
with a deeply enveloping collar. Cultured pearls,
glowing with the warm, deep lustre that only real
jewels have, are a natural accompaniment. Precious
as the woman who wears them. Coat—Valentino by
Ben Kahn in "Black Willow," the finest natural
dark mink. I. Magnin, California.

Ben Kahn
NEW YORK

CULTURED PEARL ASSOCIATION OF AMERICA

Natural
treasures...

Ben Kahn furs
Cultured Pearls



Reflecting the feminine atmosphere of fashion, cultured pearls have nuances of color and shadow which illuminate the delicate beauty of every woman. Because of its distinctive tawny brown color, Natural Creole Mink® earns its reputation as the world's only exclusive mink. A sleeveless tunic of Natural Creole Mink® softly tops pants of cocoa-dyed Indian Broadtail. Cultured pearls and mink for women who value the best. By Jerry Sorbara, Creed's, Toronto.

Ben Kahn
NEW YORK

CULTURED PEARL ASSOCIATION OF AMERICA

© Lloyd Gibson & Sons

Luxury
in its
natural
state



Nature dresses herself in sparkling array to celebrate after dark festivities. For a spectacular evening 1970, a snugly tailored coat of black-dyed Russian Broadtail meets every fashion requirement—it's small about the waist, swinging into a long, wide skirt.

And highlighting the face, a caper of irridescent cultured pearls plays about the widely collared neckline, warming the tones of the skin. The crowning touch of elegance. Coat—Nan Duskin, Philadelphia.

Ben Kahn
NEW YORK

CULTURED PEARL ASSOCIATION OF AMERICA

Natural
treasures...

Cultured Pearls
Ben Kahn furs



Sable in all its majesty worn with a regal collar of lustrous cultured pearls—nature's most luxurious gifts to fashion. The ultimate statement in elegance: the rich glow of cultured pearls shown with a hooded Natural Russian Crown Sable coat. By Jerry Sorbara.

Ben Kahn
150 W. 30TH STREET, NEW YORK
AFTER OCTOBER 1, ALSO AT 4 E. 52ND STREET, NEW YORK, N.Y.

CULTURED PEARL ASSOCIATION OF AMERICA
663 Fifth Ave., New York, N.Y.

IT'S OUR

134TH YEAR...

AND

SOMETHING

NEW

IN FASHION

IS ALWAYS

HAPPENING AT

HENGERER'S.



Mohair
Wool . . . a luxury fabric

The Mohair Council of America/The American Wool Council
from Souhan Textiles



WM370

CALVIN KLEIN'S
news-making
wool and mohair
supercoat
is capped in
matching
camel color.
Coat $145

the wm. hengerer co.

BUFFALO AMHERST SHERIDAN SENECA MALL



VOGUE'S READY BEAUTY

Underground colour film

Some of the new spin-offs are twice as intriguing as the original feature and Charles of the Ritz has a smashing new coup in that genre. Revenescence Moisture Glow (evolved from the cherished thirty-five-year-old Revenescence moisturizing cream) jumps on the scene in two lustrous guises, liquid as well as cream and what's more . . . in both misty and insinuating colours. They work in hushed tones, solo or as a subtle understudy to any kind of makeup. The rosy shades, Pink, Peach and an amberish Rose, add liveliness to all eager faces and put down olive-drab tones. Eggshell works against the ruddier tones and casts an intriguing pallor if it's a pre-Raphaelite look you want. The famous Revenescence moisturizing genius in them glows on and on.

The ayes have it

The woman who's over-endowed with oil in her skin has some solace in the possibility of looking 70 when she reaches 80, meanwhile her face shines with what is less than appeal. Clinique, the space-paced skin beauty system, has culled this one over in its dermatological think-tank and the compassionate computer at the Clinique counter now punches out a snappy answer to three key statements. If you're in total accord with: "I suntan nicely, never burn; my pores are somewhat enlarged; my skin is oil-troubled," your skin is typed III or IV, your answer is the splendid Yes Kit. The attenuated box has four special sizes of topical solutions to the problem and a most instructive leaflet promising a progressively better-looking skin.

Ideas from capsules grow

Those clever Jovan people, who make Mink & Pearls bath capsules (oil of mink, in pearls' clothing), have created a new Mink & Pearls perfume. It's a blend of 140, count them 140, aromatics; and perhaps this complexity accounts for its protean behavior: the fragrance is said to adapt to everyone differently, so that, presumably, two women wearing it could cross paths without a fragrance-identity crisis. Aficionados can have Mink & Pearls as a perfume, cologne, and toilet water; not to mention Perfume Packettes (little foils of perfumed cotton, to use once on yourself and then tuck away among your linens), and Fresheners (cologne-drenched tissues for your hands and face). Best of all, the eau de toilette comes in a charming collection of porcelain atomizer vials. Purse size; refillable. (More Ready Beauty, page 258)

The Suit
of the 70's.
Fashioned in Swakara
by
Schreibman-Raphael



Available at
these leading
stores:

Gidding-Jenny, Inc.
Cincinnati, Ohio

Hovland-Swanson
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Or write for the store
nearest you.

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150 West 30th Street
New York, N.Y. 10001



SWAKARA. IT'S MORE THAN A FUR. IT'S FASHION.

Carefully bred to be light and supple.
With a watered silk look.
That's black-dyed Swakara
broadtail lamb from South West Africa.
Created by fine furriers into
today's fashion look.

swakara®

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"The new uplift is a quiet sort—as in my double tricot bra that gives a more gentle, pear-shaped slope to the bosom (gone is yesterday's up-high, apple-round look). To fit your clothes without flattening you—that's the idea behind this new Olga."

behind every OLGA there really is an Olga

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Olga's natural Open Feature™ bra, soft-cup style, 5.50; shell-cup, 6.00. At stores with fashion spirit. For store nearest you, write Olga, Dept. V, 7900 Haskell Avenue, Van Nuys, California 91409.

Suddenly out of the clear blue (and green and plum)
come

"EYELIGHTS 71"

by ALMAY



What's the big idea? *Eyes!* The bigger the better. Soft. Mono-mooded. Framed in clear, cloudless shades. Made with the first really pure series of eye-*expanders*: shadows, liners, mascaras. All hypo-allergenic, fragrance free, of course. And all in a new dimension of five *matching-color schemes*. Fresh plum. Green. Blue. More, too. Each eye-opening shade merges from under-brow to tip-of-lash to give you super-size, super-star eyes.

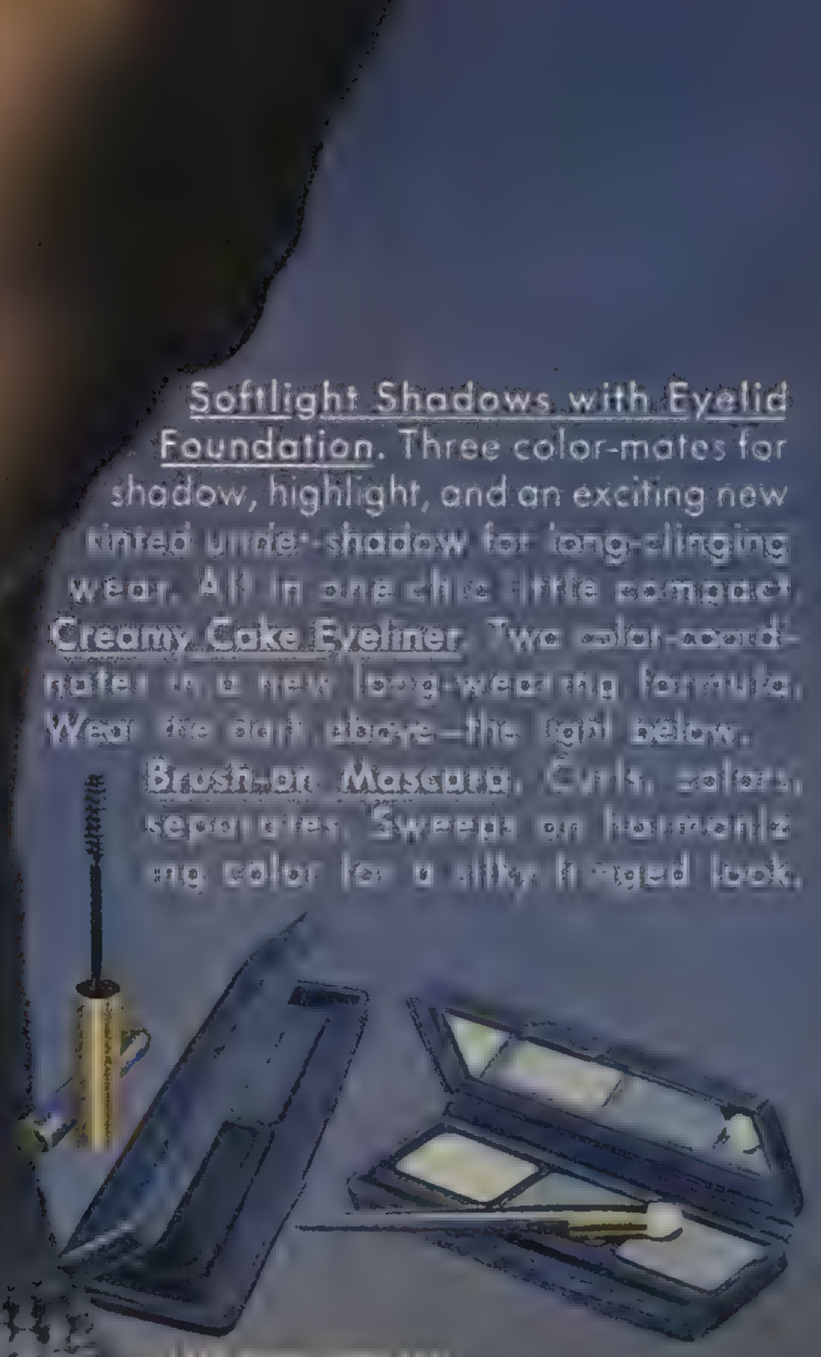
ALMAY

Those Beautiful Pretty People

Softlight Shadows with Eyelid Foundation. Three color-mates for shadow, highlight, and an exciting new shadow primer for long-clinging wear. All in one chic little compact.

Creamy Cake Eyeliner. Two color-coordinates in a new long-wearing formula. Wear the dark above—the light below.

Brush-on Mascara. Curls, colors, separates. Sweeps on harmonizing color for a silky fringed look.



The barbaric leg.

Somewhere within each of us
there lives a primitive woman. A woman
we let loose only every now and again. And when
you feel like a beautiful savage, the last thing
you need is ladylike pantyhose.
You need pantyhose that look as bold
as you feel. That are sheer and silky—
in a word, sexy. Pantyhose that fit so
incredibly well, you'd never know
they were there, save for their exotic colorings.
You need Actionwear® pantyhose.
(Or stockings, if they're what
you're wearing these days.)
To let the basic woman in you through.

Actionwear by **Monsanto**

actionwear®

To go with the rest of you.



they do a lot more than fit.

Dress by Donald Brook

evening
From the new Vendome Couturier Collection. $40.
AT BETTER STORES EVERYWHERE



Vendome
67 WEST 44TH ST., NEW YORK, N.Y. 10036
Write for booklet and store nearest you.

VOGUE'S READY BEAUTY

Sound tips on the market

Those of us who came into the world equipped with tissue paper instead of fingernails are about to have our morales boosted and our nails given a glorious renascence. Revlon has done something totally new—in fact, quite revolutionary—for nail beauty and health. It's called Ultima II Perfect Makeup for Nails (which it well may be) and it has come into being via the same sound principle that guides all good cosmetic thinking: Don't just cover up, clear up—or—it's what's underneath that counts. Perfect Makeup for Nails consists, therefore, of both treatment and cosmetic. It works, uniquely—but so logically—in two stages: Phase I and Phase II. Phase I does the specific job of priming your nails for the enamel (Phase II). The primer is never used alone but is formulated, rather, to strengthen, smooth, and actually resurface your nail—to make it the absolute adherent for polish. It teems with conditioners which discourage splitting, peeling, breaking, and even promises to keep the polish faultlessly fresh two or three times longer than usual. And Phase II is a dream polish. It has the flow and texture of satin ribbon and is wonderfully resilient besides. Actually, a fine enamel acts as a buffer for your nails and, unless you are irretrievably given to sudden violent gestures, it should protect them from shattering experiences. Phase II, in addition to being a paragon and a protection, is to be had in so many wildly pretty shades (thirty, both frosted and not—running from palest buff to crashing crimson) that one is less apt to jab one's fingers about than to sit and admire them.

Music to smile by

The sound of humming in the bath no longer means a warm-up for a wild aria. More than likely it stems from some enchanted creature happily engaged with one of her many electric beautymakers. In these appealing do-gooders we've a glorious thing growing, especially, as your dentist will tell you, in the water jet, the tiny throbbing stream that helps to stave off periodontitis by stimulation and goes where your trusty toothbrush sometimes can't. Now Remington's Dental Spray arrives, a new entry, with handy control of the pressure. Timid ones may approach water-jetting slowly, building up rosy, healthy gum tissue and sparkling up teeth into expansive smiles. The little water tank will accept saline solutions and astringents and such . . . and for attachment to the mainstream there are four interchangeable tips. To each his own colour.



BIRMINGHAM, Clothes Horse
BRONXVILLE, Miss Ida Gowns
BRYAN, TEX., Beverly Braley, Inc.
BRYN MAWR, Evelyn McGill
CLAYTON, MO., Helen Wolff Shops
COLUMBUS, GA., Ruth Patterson
DALLAS, Handel's
DECATUR, Carol's
DES MOINES, Younker Bros.
FARMINGTON, CONN., Eleanor Rose
HANOVER, N.H., Town & Country
KANSAS CITY, MO., Woolf Bros.
LEXINGTON, KY., Embry & Co.
LITTLE ROCK, Clothes Horse
LOUISVILLE, Tweed & Tartan
MADISON, WISC., MacNeil & Moore
MEMPHIS, Minor-Frances
MINNEAPOLIS, Albrecht's
MONROE, CONN., Unicorn Dress Shop
MONTGOMERY, Miller's
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OMAHA, Topp's, Inc.
PEORIA, Carson, Pirie, Scott, Inc.
PROVIDENCE, Vicki, Inc.
SHREVEPORT, Hearne's
SMITHTOWN, N.Y., Marie Heasley
SPRINGFIELD, ILL., Bressmer's
STATEN ISLAND, Participation
SUMMIT, N.J., Miss Nellie
TULSA, Virginia Garrison
WEST HARTFORD, CONN., Modern Woman
WICHITA, Lewin's
WILLIAMSPORT, PA., Jones Specialty Shop
YORK, PA., The Fabric Shop.

Or write: Tanner of North Carolina 530 Seventh Avenue, New York, N.Y. 10018.

In The Tanner Manner

New York, Bonwit Teller/Chicago, Charles A. Stevens/Cincinnati, Gidding-Jenny/Cleveland, Halle Bros./Indianapolis, L. S. Ayres/ Washington, D.C., Garfinckel. Or write: Tanner of North Carolina, 530 Seventh Avenue, New York, N.Y. 10018.



The surprise Tannerism: a great argyle print, very freshly expressed by Melba Hobson in a T shirt dress, brown leather belted and in 70% Trevira®, 30% wool; in brown/coffee/black/white, as shown. Sizes 8 to 18, about $62.00.

In The Tanner Manner

©1970 Munsingwear, Inc.



Start the day in our turtleneck Torsolino bodysuit. It's a body-following stretchknit nylon live-in that's an exercise suit, a blouse, a next-to-you suit. Add Popover skirt or culotte variations during the day . . . and end a lovely evening in the languid midi skirt. If living on the run is your lifestyle, run for these multi-lived live-ins in the Body Fashions Department! Bodysuit in cognac, black, grape glow, spanish rose, navy, about $10. Midi skirt in cognac or navy print about $16.

Inner/outerwear going everywhere is what Vassarette® is all about.

HOLLYWOOD VASSARETTE® BRAS, GIRDLES, LINGERIE/ VASSARETTE JUNIORS® "VJ" BRAS, GIRDLES, LINGERIE/DIVISIONS OF MUNSINGWEAR, INC., 261 MADISON AVENUE, NEW YORK CITY.

He thinks you've met before. You think it's just a line.

London, he said.
Or was it Oxford last March? Well, in your **Career Originals**
coat of Glensea by Glenoit, the richest pile fabric
in the world, you definitely look like you get around.
So don't tell him you bought the coat back home for $195 (or $110 untrimmed)
in sizes 8 to 18 in brown with Autumn Haze
or black with ranch mink. Let him think he's
seen you before. And you'll probably see him again.

definitely GLENOIT
we're international, so you look it

ABRAHAM & STRAUS, BROOKLYN; FILENE'S, BOSTON; CARSON PIRIE SCOTT, CHICAGO; HIGBEE'S, CLEVELAND; J. W. ROBINSON, LOS ANGELES; GIMBEL'S, PHILADELPHIA.
GLENOIT MILLS, INC., N.Y. 10018. SUB. OF BOTANY IND., INC., U.S.A. • CANADA • UNITED KINGDOM • FINLAND • ISRAEL • MEXICO • PILE: 100% CRYLOR® ACRYLIC; BACK: 100% COTTON.







SHISEIDO

The Very Breath of Love.

HANAE MORI

Fragrance of fulfillment. Perfume 1 fl. oz. $45; ½ fl. oz. $25.
Available also in Eau de Cologne Pure Mist and Eau de Cologne Aerosol.
Only at the finest stores.

When she's on to Chopin, Cardin and Charlie Brown you can't fool her about leather

If it's "in" today's gal knows all about it. That's why she picks the "Country Club" look in leather accessories. Fun and fashiony things for all her feminine paraphernalia. "Continental" Clutch $8.00; Cigarette Case $4.50; Eyeglass Case $4.00; Princess "Tri-Partite" French Purse $6.00; Registrar® Billfold $6.00; Lighter $3.00; Mini-purse $4.50; Key Gard® $3.00. Dolphin Cowhide in blue with white and champagne with brown. When you find a tuned-in chick, Princess Gardner is never far behind.

Costume by Pierre Cardin, Ladies' Ready to Wear



PRINCESS GARDNER

Princess Gardner Sportswear, Inc. A Division of SOUTH SWANN, INC.



DON'T MISS **VOGUE** FOR **SEPT. 15**

PARIS HEMLINES AND HOW TO WEAR THEM

Weather Tamer® keeps Winter where it belongs...outside

One of the warmest places this winter will be inside this skater's jacket by Weather Tamer. The soft pile lined inside and warm Eskimo-type drawstring hood were designed with cold days in mind. Tipped furry-edges and zip-up buckled front add flair to the durable quilted nylon body. It's Wear Dated, guaranteed for one year's normal wear with refund or replacement by Monsanto. Styled in four great colors: Alaska Blue, Gold, Crispy Green, and Red. Sizes 4-6X, $13.50; sizes 7-14, $15.50. Every kid wants a Weather Tamer.

You'll find Weather Tamer clothes at these fine stores listed below. Weather Tamer, Division of S.P.I., 130 West 34th Street, New York, New York 10001.

New York, Lord & Taylor; **Chicago,** Marshall Field & Company; **Baltimore,** Stewart & Co.; **Boston,** Jordan Marsh, **Buffalo,** Adam, Meldrum & Anderson; **Cincinnati,** Pogue's; **Cleveland,** Higbee Co.; **Hamden, Conn.,** Eli Moore; **Hartford,** G. Fox; **Indianapolis,** L. S. Ayres & Co.; **Michigan,** Jacobson's; **Minneapolis,** Powers Dry Goods Co., **New Haven, Conn.,** Edward Malley; **Newark,** Bamberger's; **Philadelphia,** Strawbridge & Clothier; **Rochester, N.Y.,** McCurdy & Co , **St. Paul,** Powers Dry Goods Co.; **Washington, D.C.,** Woodward & Lothrop. Also all **Youth Fashion Guild Stores.**



PANTY HOSE TAKE A FORWARD STEP
with double opaque stripe that wins in a walk to focus new fashion interest front and center. BERKSHIRE



Dress by Claret
Photo - Mednick

A COMPANY OF VF CORPORATION



I'm wearing Enna Jetticks® and I'm not even a mother yet.

I used to think Enna Jetticks shoes were just for my grandmother. Or my mother. Or my older sister with all the kids running around the house.

But me? Not a chance.

Well, that's all changed. Now I won't wear anything but Enna Jetticks.

I mean, since I haven't seen any shoes I like better, it would be kind of silly to change.

So I'm going to keep wearing Enna Jetticks. And I'm also going to wait a while before I become a mother.

I mean, at least until I get a boyfriend.

TO CELEBRATE
AMERICAN FASHION
ACROSS THE COUNTRY

For the third year in a row, stores all over the map will be showing clothes from Vogue's report on the New York Collections . . . enjoying the special dash of American ready-to-wear . . . many of them featuring fashion shows and other events listed below.

L. S. AYRES
INDIANAPOLIS,
LAFAYETTE, FORT WAYNE

Champagne fashion show
Sponsored by the Junior Group of the
Women's Committee of the
Indianapolis Symphony Orchestra
for the benefit of
The Indianapolis Symphony Orchestra
Monday, September 21
Indianapolis Athletic Club

Champagne fashion show
for the benefit of
The Fort Wayne Philharmonic
Orchestra
Wednesday, September 30
Sheraton Ballroom, Fort Wayne

BOSTON STORE
MILWAUKEE, WISCONSIN

The New York Collections
will be previewed on
Sunday, September 13,
on Milwaukee television stations
WTMJ at 10:30 p.m.,
WITI at 6:30 p.m., and
WVTV at 10:30 p.m.
Store window displays will be
featured from September 3
through September 16

BRAMSON
CHICAGO AND SUBURBS

Luncheon and fashion show
for the benefit of
The Chicago Chapter of the
Boy Scouts of America
Tuesday, September 22
Guildhall, Ambassador Hotel

THE DENVER
DENVER, COLORADO

Cocktail fashion show
"Fashion: Opus 1970"
Sponsored by the Junior Guild
for the benefit of
The Denver Symphony Orchestra
Saturday, October 3
Phipps Tennis House

EL PALACIO DE HIERRO
MEXICO CITY

Fashion Ball
for the benefit of
La Casa Hogar Amparo
Thursday, October 15
The American Embassy

B. FORMAN
ROCHESTER, NEW YORK

Luncheon and fashion show
Women's Auxiliary to the Medical
Society of the County of Monroe
for the benefit of
Health Career Scholarships
Tuesday, September 22, at 12:00 noon
Flagship, Rochester

FROST BROS.
SAN ANTONIO, TEXAS

Luncheon and fashion show
"The New York Collections, Fall 1970"
Thursday, August 27, at 12:00 noon
Anacacho Room, St. Anthony Hotel

GARFINCKEL'S
WASHINGTON, D.C.

Beginning August 27,
The New York Collections
will be previewed in all downtown
and branch store windows and
in major interior displays.
Daily fashion shows in the Tea Room

GOLDSMITH'S
MEMPHIS, TENNESSEE

Luncheon and fashion show
for the benefit of Subsidium
Tuesday, September 15, at 12:00 noon
Holiday Hall, Rivermont

HALLE'S
AKRON—CLEVELAND, OHIO
ERIE, PENNSYLVANIA

Beginning August 24
and continuing through September,
The New York Collections
will be previewed in window displays
and in major interior displays
Personal appearances
by designer representatives

THE WM. HENGERER CO.
BUFFALO, NEW YORK

Fifth Annual Design Award
Tuesday, September 15

Annual Charity Ball
Sponsored by the Junior Board
of the Millard Fillmore Hospital
Friday, November 13
Statler Hilton Hotel

JOSEPH HORNE CO.
PITTSBURGH, PENNSYLVANIA

Beginning September 13,
The New York Collections
will be previewed in all
downtown and branch store windows
and in major interior displays

HUDSON'S
DETROIT, MICHIGAN

Fashionscope, Fall 1970
Thursday, September 24, at 2:30 p.m.
Hudson's

HUTZLER'S
BALTIMORE, MARYLAND

Luncheon and fashion show
Tuesday, September 15, at 12:00 noon
Blue Crest North

JORDAN MARSH
BOSTON, MASSACHUSETTS

Morning coffee and fashion show
Tuesday, September 22, at 10:30 a.m.
Fashion Center, Jordan Marsh

LAZARUS
COLUMBUS, OHIO

Luncheon and fashion show
"Vistas of Vogue"
Women's Auxiliary of
the Columbus Bar Association
Wednesday, September 9
Neil House Hotel

MAAS BROTHERS
FLORIDA

Maas Brothers presents
the New York Collections
Sponsored by the Tampa Symphony
Guild for the benefit of
The Tampa Arts Council
September 16, 17 and 18
Special Events Center, West Shore
Plaza

I. MAGNIN SEATTLE, WASHINGTON	Luncheon and fashion show for the benefit of the Seattle Opera Association Wednesday, September 16 Olympic Hotel
I. MAGNIN PORTLAND, OREGON	Luncheon and fashion show Sponsored by Parry Center for the benefit of handicapped children Thursday, September 17 Hilton Hotel
I. MAGNIN PASADENA, CALIFORNIA	Luncheon and fashion show Sponsored by the San Marino Auxiliary for the benefit of the Five Acres Home for Children Thursday, September 24 Huntington-Sheraton Hotel
I. MAGNIN LOS ANGELES, CALIFORNIA	Series of in-store fashion shows Week of September 7
I. MAGNIN SAN FRANCISCO, CALIFORNIA	Series of in-store fashion shows Week of September 7
RIKE'S DAYTON, OHIO	Luncheon and fashion show for The Miami Valley School Scholarship Fund Friday, September 18 Rike's
SAKOWITZ HOUSTON, TEXAS	Fashion show Thursday, September 17 Sakowitz Post Oak Store
SANGER-HARRIS DALLAS, TEXAS	Fashion shows The Dallas Health and Science Museum Guild Monday, August 31, and Tuesday, September 1 Sanger-Harris
SHILLITO'S CINCINNATI, OHIO LOUISVILLE, KENTUCKY	Fashion preview and wine supper Sponsored by the Cincinnati Ballet Corps for the benefit of The Cincinnati Ballet Company Thursday, September 17, at 5:30 p.m. Town Hall, Shillito's, Cincinnati
STIX, BAER & FULLER SAINT LOUIS, MISSOURI	Afternoon champagne party "The New York Collections—September, 1970" Sponsored by the Missouri Bar Association wives Thursday, September 24, at 2:00 p.m. The McDonnell Planetarium, Forest Park
SWANSON'S ON THE PLAZA KANSAS CITY, MISSOURI	Top Cream Show Wednesday, September 9, at 11:00 a.m Swanson's (by invitation only)
THALHIMERS RICHMOND, VIRGINIA	Champagne luncheon and fashion show "Fashion Futures 1970" Sponsored by the Florence Nightingale Circle for the benefit of The Sheltering Arms Hospital Thursday, September 17 Ballroom of the John Marshall Hotel
JOHN WANAMAKER PHILADELPHIA PHILADELPHIA, PENNSYLVANIA	Fashion Review Seventy for the benefit of The Philadelphia Orchestra Monday, September 21, at 2:00 p.m. The Academy of Music



why sit by the fire when you can start one?

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Every good pharmacy should have Allercreme Hair Sprays. If yours doesn't, insist on it. The man will order it for you. With the first application, you'll know why rich girls (with or without money) invest in Allercreme.

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Hello yellow.
Hello white.
Hello Me+Plus.
I like your spirit.
Mobile, marvelous, and
about as free of care as a
knit can get. And no wonder.
You're not separates, you're
knit-togethers. Non-stop,
non-crease, and machine-washable.
Catalina knows all about setting a woman
free with clothes that have no limits. That's
why they designed Me+Plus.

Shown in the Me+Plus dodecahedron:
Hello Yellow Plaid Group in
Dacron®-and-wool blend.

Me+Plus™

Dacron® and Wool Knit Togethers from Catalina®

Dacron® is Dupont's registered trademark



Be somebody smart. Go to all the right lengths for the new Fall looks. And seek out Sleekaire®, our permanent non-cling, anti-static tricot in DuPont's Antron III® that stays a comfortable distance from today's touchy clothes. (Even our lace is non-cling!) Pettis in Average and Tall S-L. Midi pettis in P-S-M-L. 86. Matching non-cling bra 32 to 38. A. B. C. $4.50.
In Ivory Tower with Ecru (as shown) and White and Black Sable with Ecru.

Formfit Rogers

Bras, Girdles, Lingerie and Pucci underthings.

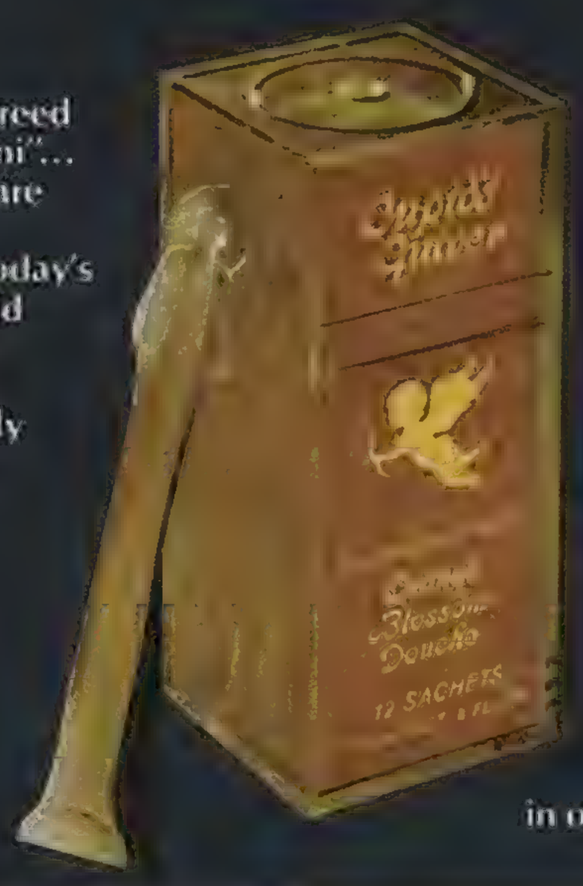


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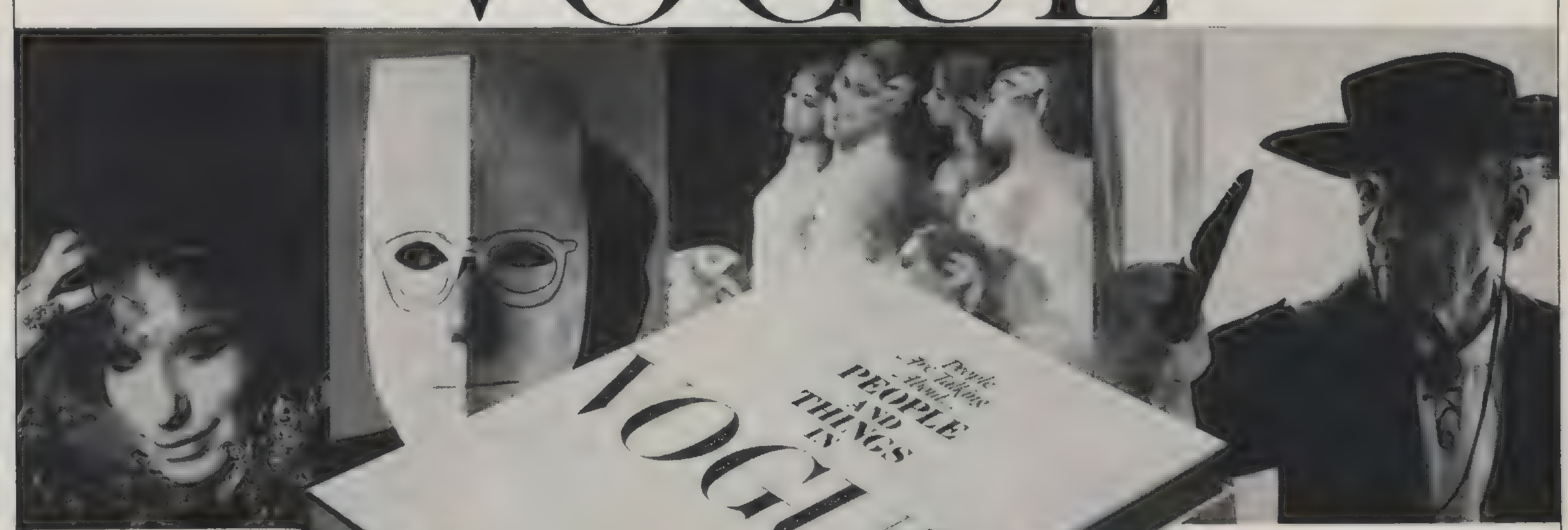
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in orange blossom • jasmine • raspberry • champagne

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PEOPLE AND THINGS IN VOGUE



VOGUE is renowned as a fashion magazine, but to those in the know, it is also a showcase for what is classic as well as avant-garde among the world's creative forces.

247 pages / over 70 illustrations

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– A magnificent collection of the People and Things that have built and are building the exciting world of yesterday, today and tomorrow.

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You'll meet people with unique talents . . . You'll discover the ideas, the places, the objects of beauty that have delighted *Vogue's* readers over the years . . . You'll read articles covering a wide range of interests from art, music, and literature, to the theatre and cinema, medicine, anthropology—even tulips!

. . . And you'll treasure the magnificent full-color reproductions of great paintings and performances, together with extraordinary portraits by such photographers as Cecil Beaton, Irving Penn, Richard Avedon, Lord Snowdon, Henri Cartier-Bresson.

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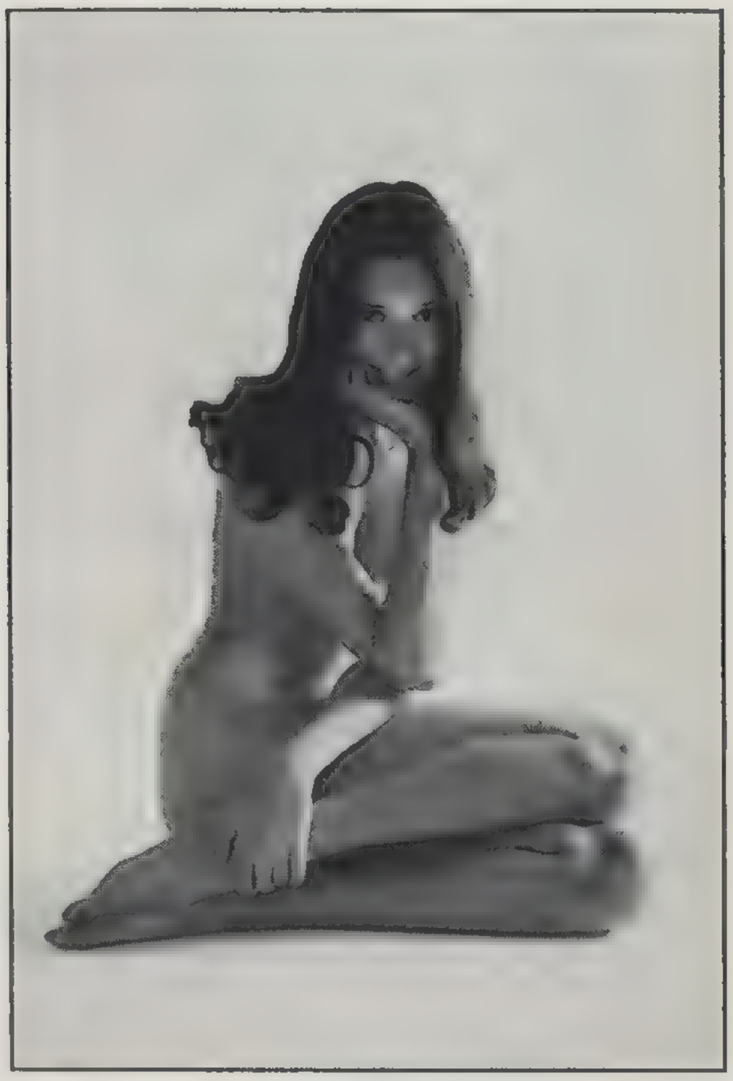
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We believe all women want a believable body and we design accordingly.



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Now and throughout the seventies, Warner's can help you achieve that beautiful body that's also utterly believable, with an extensive collection of underfashions based on a few simple, revolutionary ideas.

Try our beautiful ideas: they're designed for your believable body.

Ideas like attaching a pretty slip to a working bra (that's beautiful) to free you from extra straps and hooks (that's believable).

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The body we're in business for.

Warner's designs the believable body

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Softer. Yet firmer. Lighter. Yet far more secure.

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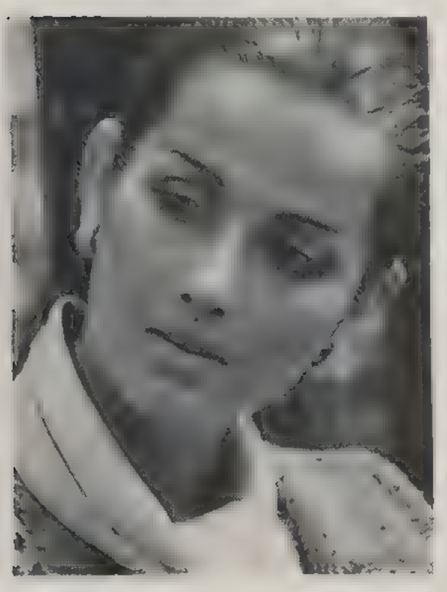
Another veil of tricot goes on top of the lace cups so that no bumpy pattern can spoil the clingy look of your favorite new knits and crepes.

All the rest is stretch. Warner's famous power net construction effortlessly lifts and separates and defines,

vable bra.

guaranteeing you the comfort and fit you look for in a support bra.

You look as good as you feel in Smooth-As-You. No artificial points. No angularity. No fakeness. Your bosom not only feels like a bosom, it looks like a bosom. Rounded. Smooth. Believable.





After all, we designed Smooth-As-You for the woman who thinks beauty should be believable.

You'll find it at your favorite store, in A to DD cups.

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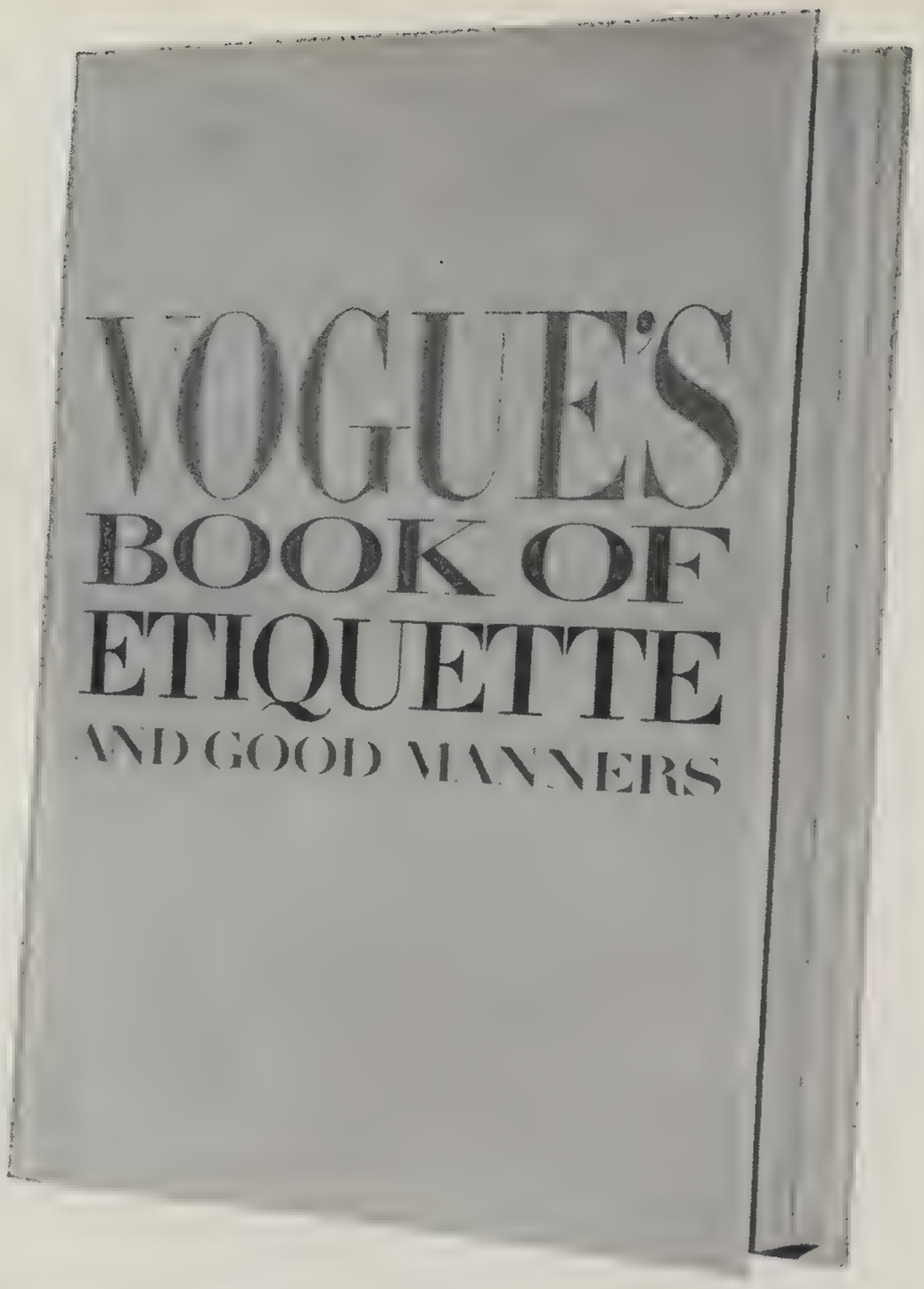
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Dramatic changes in our world have affected manners. There is more equality between men and women, more traveling, moving, interest in other religions and customs, variety in available foods. There are more people. Money is more evenly distributed. There is less space and privacy, less service.

As a result, woman's role today is more complicated and demanding than ever before. She needs a guide that is really modern and worthy of her, that can give her direction, acceptance, and—finally—distinction in whatever she undertakes as a wife, mother, career woman, hostess, cook, fund-raiser, taste-setter...and on...and on.

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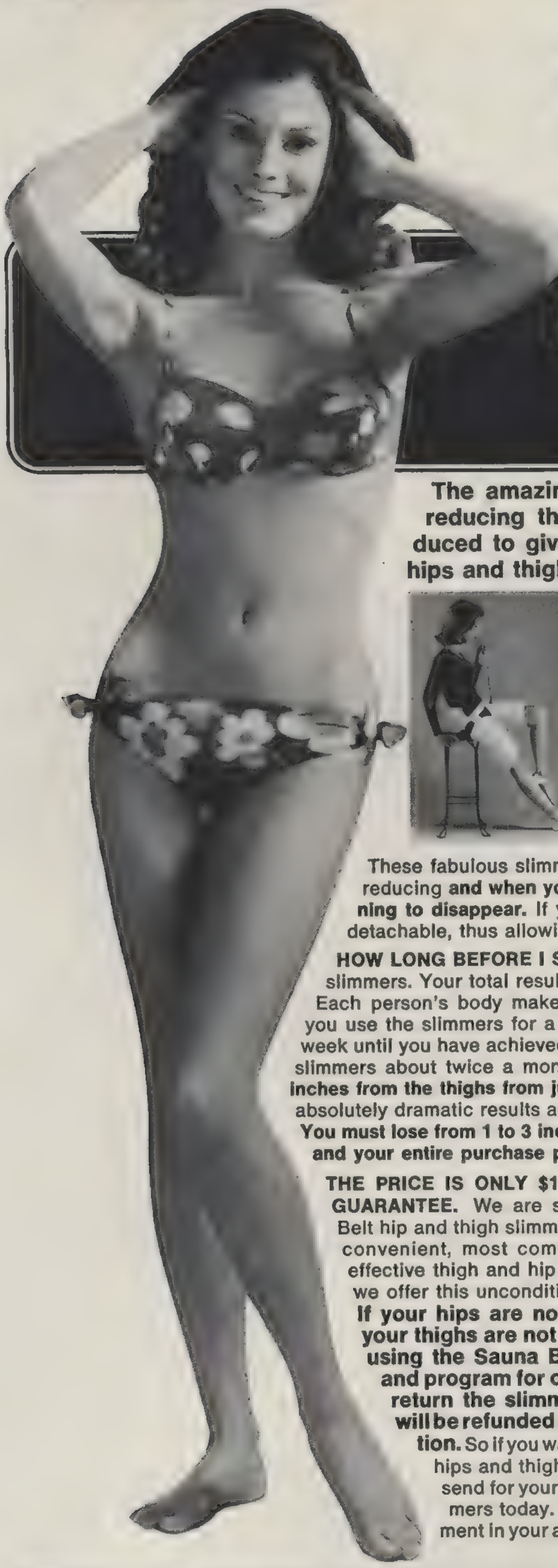
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HOW LONG BEFORE I SEE RESULTS? Many users notice results immediately—the very first day they try these unique slimmers. Your total results depend on your goals, how many inches you want to lose and your individual body response. Each person's body make-up is different, therefore the degree of loss will vary with individuals. It is recommended that you use the slimmers for a few minutes each day for 3 days in a row when you first get them and then about 2 or 3 times a week until you have achieved your maximum potential for inch loss. After that, for hip and thigh maintenance, you can use the slimmers about twice a month, or as often as you feel the need. **Users have lost as much as 3 inches from the hips and 3 inches from the thighs from just one session with these 'magic' slimmers.** The Sauna Belt hip and thigh slimmers can produce absolutely dramatic results and whatever speed and degree of inch loss your particular body type allows you, remember this: **You must lose from 1 to 3 inches off your hips, from 1 to 3 inches off your thighs in just 3 days or you may return the slimmers and your entire purchase price will be immediately refunded.**

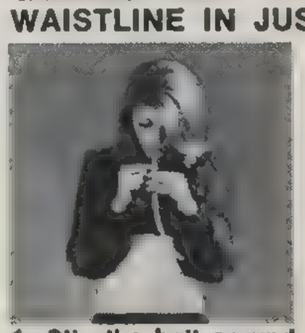
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1. Slip the belt around your waist — inflate — and you are ready to do your two 'magic' waist reducing exercises: 5 to 10 minutes.



2. After your exercises, you simply relax for about 20 minutes while keeping the belt around your waist.



3. Then remove the belt. Your waist will already feel tighter and trimmer. Many have lost an inch or more the very first day.

Each person's body make-up is different, therefore the degree of loss can vary with individuals but **if your waist is not 1 to 3 inches smaller in just 3 days, you may return the belt for a complete refund.**

I WANT TO REDUCE MY HIPS AND THIGHS. Please send me _____ Sauna Belt hip and thigh slimmers along with complete easy to use instructions, including the 'magic' reducing exercises. I understand that if I do not lose from 1 to 3 inches from my hips—from 1 to 3 inches from my thighs in just 3 days I can return the Slimmers to Sauna Belt Inc. and receive my money back.

I WANT TO REDUCE MY WAISTLINE. Please send me _____ Sauna Belt waistline reducers along with complete easy to use instructions, including the two 'magic' reducing exercises. I understand that if I do not lose from 1 to 3 inches from my waistline in just 3 days I can return the belt to Sauna Belt Inc. and receive my money back.

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I enclose $11.95 each for _____ Sauna Belt hip and thigh slimmers.
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Hip size _____ Thigh size _____

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Woman: Waist size _____

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ROME RESTAURANTS

BY QUENTIN CREWE

There is no place like Rome for doing what the Romans do. The only drawback is that they have such peculiar ways that it takes a little time to get into the swing of things. Italy is a place of almost impossible contrasts, so that one hardly can believe that the nation can produce objects of such simple beauty and things of such unspeakable, fussy vulgarity. How can the Vittorio Emanuele II monument exist side by side with Michelangelo's Campidoglio? How can their typewriters, their cars, their clothes, and some of their modern furniture be so perfect, while the shops are filled with tasteless dross and the churches are hung with gaudy tinsel and repellent images?

I think the answer lies in Italian vitality and nervous energy. If they decide to concentrate on almost anything, they can do it better than anyone else. Unless whatever it may be is the subject of concentration, then no heed is paid to it. They have no time for what does not absorb them, so that they simply do not notice ugliness, discomfort, noise, smells, rudeness, or other disorders that Anglo-Saxon minds reject. We prefer an overall standard albeit a little lower. Italians are happy to live in squalor with one wildly expensive object that they love.

Their attitude to food is conditioned by this characteristic. They like food to be good, obviously, but it is by no means the prime consideration. The purpose of food is to nourish; the more you have of it, logically, the more you are nourished. Quantity is therefore paramount, quality secondary, and all other matters such as comfort, hygiene, lighting, atmosphere, and table decoration are of no importance at all.

So in Rome you must abandon most of the criteria by which you might judge a restaurant in Britain or America. In particular you must forget the question of appearances. Restaurants such as Maxwell's Plum in New York or Burkes in London, which depend for their charm on the Anglo-Saxon appreciation of prettiness and ambience, just do not exist in Rome. Against that, it is of little use judging a Roman restaurant by the quality or eagerness of the service. I have never found an Italian restaurant that is unfriendly. The Italians are life givers. Food is life, so they dispense it with enthusiasm and happiness. At the same time it is worth remembering that there is one Anglo-Saxon quality that the Italians have in superabundance—snobbery. No nation is more fickle or conscious of trends. I discussed the Escargot restaurant on the Appia Antica with one Roman lady. "Of course, it is delicious and, of course, it is pleasant to go a little way out of Rome. I expect it is still wonderful, but no one has been there for five years."

That is one aspect of living that all Italians concentrate on all the time. No social distinction is ever slurred or ignored, which makes it virtually impossible for any establishment to remain in fashion for more than a couple of years. "Does Alfredo's still exist?" a Roman count asked me. "Il Passetto's, I have not heard of since I was a baby," he added, unmoved by the fact that these are the only two restaurants that anyone who has never been to Rome has heard of. However, if we are ephemerally to do as the Romans do, we can look at an entirely arbitrary list of restaurants that I chose on a week's visit—none of them disastrous, a couple of them excellent, and all of them well within the doing of the Romans as they do it.

George's, Via Marche 7 (489204), is probably the most expensive restaurant in Rome. Dinner for three costs $36, which may seem cheap to New Yorkers or ex- (Continued on page 286)

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If you've always thought a tampon is a tampon and they're all pretty much alike, think again.

Think about a tampon that is so absorbent, a regular size absorbs more than the leading brand's super size.

Think how you are made internally. Then consider that a Carefree* Tampon works the way you are made. It expands in width only, not in length like ordinary tampons. It doesn't stretch out, flatten out, thin out inside you. Instead it fluffs up, plumps up to prevent seeping. And spotting. Or anything unpleasant.

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Not with Carefree. This tampon was made so that it doesn't need an applicator. A Carefree Tampon goes where it should go because you're in complete control of insertion. No guesswork. No need to fool with an insertion mechanism. And there's nothing to dispose of except the tampon itself.

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Carefree TAMPONS

Ask your gynecologist.

Carefree Tampons

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Stoner Square Knits (a division of Nelly Don) makes the fashion point counterpoint by pairing a dark tone against a light. Most flattering effects done with crepe stitch doubleknits made of Fortrel polyester. Assuringly washable Fortrel. Both dresses in black/beige or brown/beige. Left: 8-18, about $40. Right: 10-20, 12½-22½, about $43.

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Here is the First Corrective Hand Cream for Neglected Hands

*To make old hands look younger—so effective it even fades age*spots*

Dry, shiny skin—*weathered dark spots on the surface of your hands—tell the world you're growing old, perhaps before you really are.

Now there is a hand cream developed specially to make such hands look younger *in a way no other kind of cream can.* Called Esoterica, it softens and smooths dry, shiny hands, even fades "age-spots." Contains active medication to break up dark pigment, to soothe roughened skin. It moisturizes away dryness, flakiness, and that shiny parchment-like look. Esoterica is for those who need special care—if hands are to look smooth, young and blemish-free. *More* moisturizing. *More* lubricating and it fades weathered brown spots.

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ESOTERICA SOAP softens skin, helps clear surface blemishes. Combats dryness.

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A completely new, Deluxe Edition with its own beautiful slipcase, containing 464 pages (48 in full color) embellished with 1500 sepia-toned drawings and pattern sketches, printed in two colors on fine quality cream paper. A spectacular Christmas gift this year!



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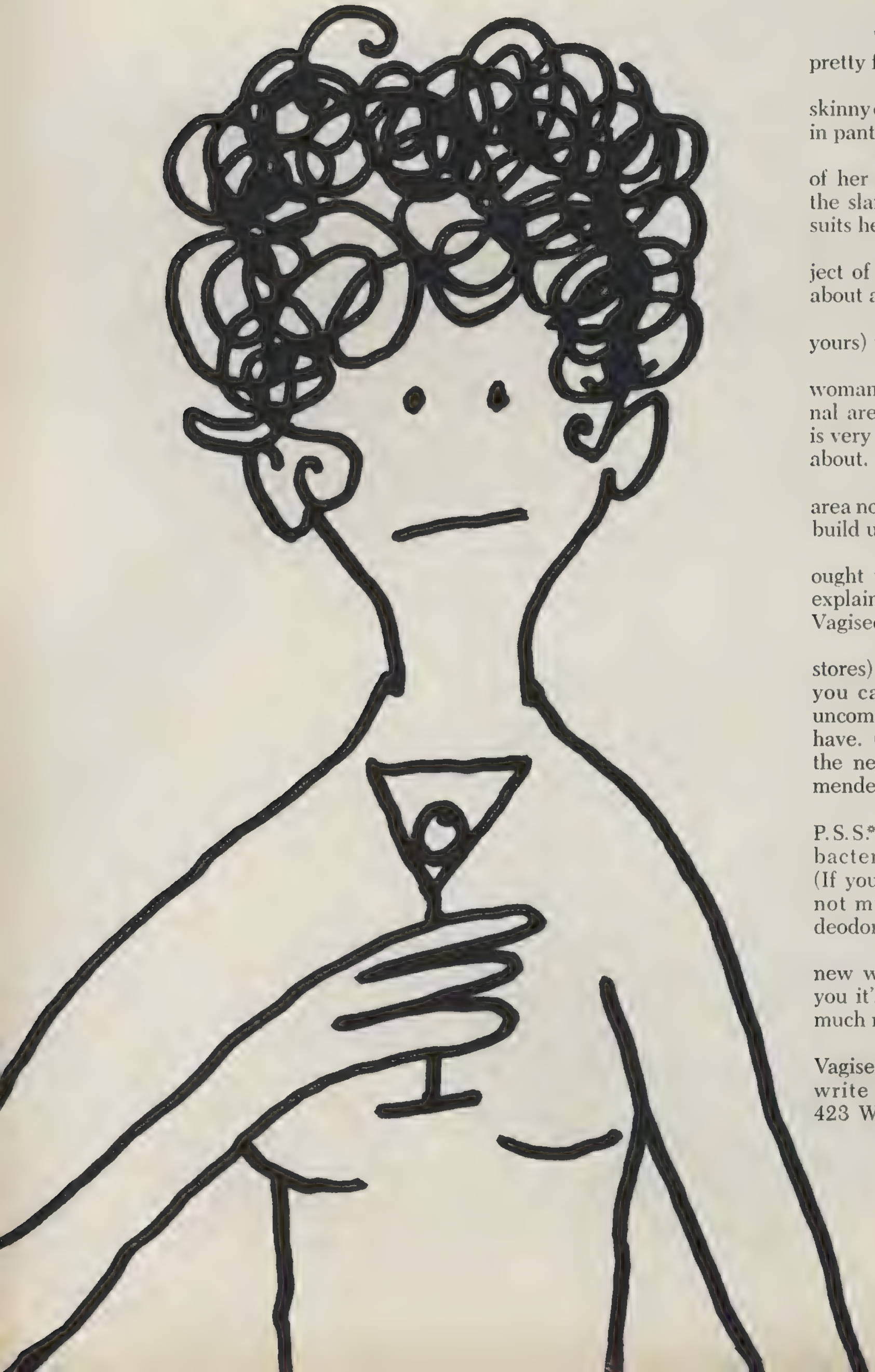
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The modern woman has come pretty far.

She drinks martinis, smokes skinny cigarettes, and looks a lot sexier in pants than her husband does.

She's free to change the color of her hair, the style of her life, or the slant of her politics whenever it suits her.

But when it comes to the subject of douching, the new woman is about as modern as her grandmother.

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Because you're built like a woman, you have glands in the vaginal area that secrete moisture. This is very normal, and nothing to worry about.

But if you don't cleanse that area now and then, the secretions can build up, and feel uncomfortable.

That should explain why you ought to douche. Now we'd like to explain why you should douche with Vagisec.

Vagisec (sold only in drugstores) is the most advanced product you can buy to relieve the moist, uncomfortable feeling most women have. (Gynecologists who recognize the need for douching have recommended Vagisec for years.)

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So, if you really want to be a new woman, don't let anybody tell you it's old-fashioned to douche. It's much more old-fashioned not to.

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Lose stomach bulge,
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BEFORE
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Now, in just minutes — without even getting up from the floor — you can enjoy most of the benefits you'd get jogging for miles, playing 3 fast sets of tennis, several games of bowling, hours of skiing, swimming a quarter of a mile, or touching your toes, twisting your torso, raising your legs for half an hour or more; and without special equipment or pills.

If you're out-of-shape learning eight SANA™ (pronounced San-ah) poses can help you to lose up to 5 pounds in the first week, 6 to 12 pounds in two or more weeks, up to 20 to 30 pounds in months.*

Yes, man or woman . . . young, old, or middle-aged . . . athlete, dancer, or flabby and out-of-shape, you can do yourself more real good with SANASESSION than with many sports, and a lot faster and easier than with many exercise programs (including Isometrics!) OR THE PROGRAM WON'T COST YOU ONE CENT!

THE SECRET

For centuries in isolated Hunza (in the Himalayas), these caucasians have been practicing a muscle stretching, body strengthening discipline of scientific movement that tones the muscles, burns up fat, improves circulation, and increases the efficiency of the vital organs. It can leave you feeling as good, as relaxed as you'd be after spending an hour with a masseuse.

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SANASESSION (Sana means pose and Session means program, thus a program of poses) called "giver-of-youth" by some, is a body toning program that is so simple it can be done in its entirety in just 4 minutes. Each of the 8 easy, effortless SANA poses is carefully selected to reach specific areas so your total body is exercised, reached and benefited and almost all the 600 + muscles in your body are toned. According to exercise authorities maximum benefit is attained by holding a SANA pose only 6 seconds.

**As long as you don't eat more.*

GRACE JANE TREBER. *Immobilized by a back injury for almost half a year, Grace tried for one year to lose this weight and had given up hope when finally she discovered the SANA poses.*

Amazed at how quickly she went from a dress size 20 to a dress size 8, overjoyed and thrilled at the fact that she was, in fact slimmer, healthier (with more energy) than she had been before her accident, Grace, at the request of her friends, decided to make the SANA poses available to every American.

The result is SANASESSION, a modern distillation of the ancient — more than 1000 years old — Hunzakut principles of scientific movement. Four years in preparation, fully substantiated by an extensive bibliography, hailed by recognized authorities throughout the United States and verified safe for almost everyone, man or woman, from 16 to 65, you can try it now in the privacy of your own home.

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Following this easy, immensely enjoyable routine, your stomach can quickly become as flat and as firm as it would be if you worked out with a medicine ball. You can lose inches from your waistline, buttocks, hips, upper thighs and stomach.

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You can be more agile, better coordinated, stronger. Able to perform tirelessly. SANASESSION has the proved special ability to help lift nervous tension and drive away fatigue, you can have more energy, youthful zest than you've had in years.

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You will find the eight SANA poses in the brand new 9" x 12" SANASESSION program explained in easy to follow language and detailed, graphically complete, pictures and drawings.

A big 9" x 14" SANACHART™ is a self-standing picture presentation to keep in front of you for easy visual reference. It's like having a SANA master to guide you thru each step! SANACHART covered in white leather-like grained binding with goldleaf lettering is so attractive you'll surely want to keep it out for all to see, or give it as a gift.

Any exercise program that you stick with on a rigorous schedule will help you shape-up. The trouble is, with all the good intentions in the world keeping to one is more difficult. But all this has now changed. Here, at last is a program you won't find time consuming, or boring, or too much trouble to do. In fact we are so confident that you will find this program enjoyable to stick with long after you have achieved the results you're after that we offer you an extraordinary Guarantee.

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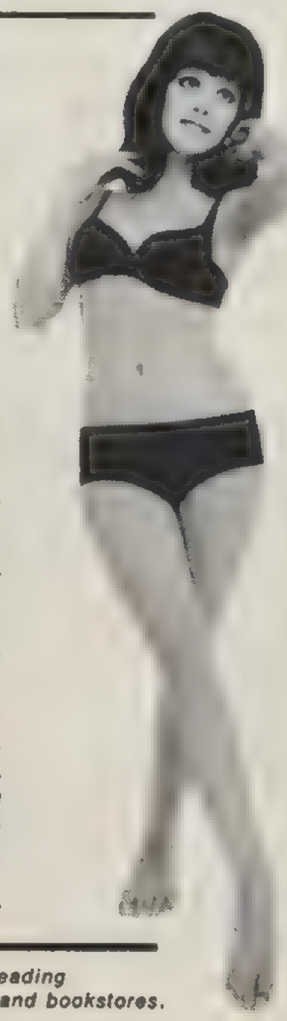
"No more weight problems since I started doing SANASESSION."
A New York Model

"I feel that four minutes a day of SANASESSION exercises will be most beneficial. I recommend it highly."
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"After doing SANASESSION I lost 10 pounds (yet ate and drank as I always had). My weight is now what it was during my college days at West Point. I feel better and have more energy, accomplish more in my work and am no longer tense and nervous. It's an easy, effortless, really effective program."
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"I spent a lot of time and money on trying to trim a waistline and lose weight — nothing helped until I tried SANASESSION. Now since doing SANASESSION daily I lost all excess weight and haven't regained it.
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SANASESSION Program Book is available at leading Dept. Stores (Sporting Goods & Book Depts.) and bookstores.

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Well, they could be all yours to enjoy for just $10. Less than you spend a year on headache tablets, sleeping pills, tension relievers, and diet foods and fads. Surely with nothing to risk, you owe it to yourself — and your family — to at least try.

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Enclosed is $_____ In Check, Money Order. No C.O.D.'s.

Charge my: ☐ American Express

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ROME RESTAURANTS

(Continued from page 276)

travagant to Londoners but is absurdly high in Italy. George's is run by an archetypal Englishman, with apparently six or seven moustaches, a bucolic face, and a line in saucy jokes. He is, however, an enthusiast and knows (one may judge from a book he has written with this title) 230 ways of cooking pasta. His restaurant has an open-air area—not, if I remember rightly, as pleasing as Giggi Fazi's, Via Lucullo 22 (464045), now out of Roman fashion—and it is pleasant enough. Princes abound, security is assured, and the food is agreeably dependable.

Cesarina, Via Sicilia 209 (460828), is reputed for its Bolognese food. Bologna is undoubtedly the best city in Italy for food, comparable with Lyons in France. This restaurant produces flashes of its adoptive parental town, but it requires a greedy heart to overcome its appearance. Nowhere quite exemplifies bad Italian taste in décor so admirably as this place—yet in a way I wince to recount this, as their innocence in the matter is touching and their friendliness beguiling. There are varieties of hideous wallpapers. Bottles sit behind glass windows framed in curlicue gold. There are mirrors etched with coaches, anchors, vintage motor cars, ships' wheels, and iron-clad vessels. There is a dreadful fountain, a composition floor in red and white diamonds of sad proportions, gruesome chairs, and trolleys that can only have come from operating theatres. But there is air conditioning. "Ah," say the Romans, "it is not so pretty, *però*, but what accuracy." Lunch for two costs $8.

Ranieri, Via Mario de'Fiori 26 (6797592), is a more acceptable exercise in the same genre. More acceptable because the style is not mock modern but real Edwardian. It was founded in 1843 and then bought in 1865 by Giuseppe Ranieri. He was an exceptional man who had been chef to Queen Victoria; but, in trade-union spirit, she gave him to Emperor Maximilian of Mexico to assuage his grief. The Empress went to Rome to ask the Pope's aid for her husband, and took Ranieri with her in case anyone else poisoned her. The Pope's assistance must have been more spiritual than temporal. The Emperor was killed, the Empress went mad. Ranieri bought the restaurant. It became famous. Gide, Stendhal, Anatole France, all knew it, not to mention a flush of royalty. It might have been untouched since Ranieri's death. To us it may lack the adjusted romance of Maxim's in Paris, the Café Royal in London, or Gage and Tollner in Brooklyn, but it has some of the best pasta in Rome. Even with little to drink $14.50 seems a reasonable price for three.

The Taverna Flavia, Via Flavia 9 (489214), is, to my mind, one of the better touristic restaurants of Rome. When they really run out of ideas for décor, the Italians put up photographs of their clients. In this case there are even, in a frame for a fan, a pair of Elizabeth Taylor's rubber sandals. The food is slightly more original than most, and I ate some delicious quail.

Il Bolognese, Piazza del Popolo (380248), must remain one of the mysteries of Roman fashion. It is agreeable enough on a warm day, for sitting out and watching the traffic. Inside, it would strike you or me as a rather drab, pitch-pine wallpaper coffee bar. The food is not good, although it has a great reputation for boiled meats. The attraction for me was that at almost every table there was a girl of stunning seductiveness (the boys, I daresay, were not bad either if I accept my wife's word), and I was assured this was a place to be seen. It was cheap, $12 for three, an unusual trait in a trendy place.

If you were to ask me for two restaurants that I could recommend without hesitation, I would have no difficulty.

First, Mastrostefano, Piazza Navona 94 (657669). Here is a place that one can turn to in positive relief. It is set in one of the most comforting squares in Europe, (Continued on page 428)



The coat on the opposite page is made of Sahmi™, Alamac's new pile fabric, and designed by Lou Nierenberg. Hunt for it at these and other fine stores.

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Duluth, Minn., *Oreck's*
Edison, N. J., *Wallach's*
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Flint, Mich., *The Vogue*
Flushing, N.Y., *Famous Fashions*
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Forest Hills, N.Y., *Rose Marie*
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New London, Conn., *Bernard's*
Newport News, Va., *La Vogue*
New York, N.Y., *Famous Fashions*
Macy's (Herald Square)
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Ottawa, Ill., *Famous Department Store*
Paramus, N. J., *Wallach's*
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Paterson, N. J., *Conner's*
Plymouth, Pa., *Harold Weil*
Portland, Ore., *Nordstrom Best*
Providence, R. I., *Town & Country*
Rochester, N.Y., *Jacquiline's Shop*
Salt Lake City, Utah, *Z.C.M.I.*
Santa Fe, N. M., *La Tienda de Santa Fe*
Sioux Falls, S. D., *Kopel's*
Smithtown, N.Y., *Wallach's*
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Springfield, Mass., *Arkay Shop*
Beverly Shop
Stamford, Conn., *Ethel Alan*
Stratford, Conn., *Outlet Co.*
Sunbury, Pa., *Rosenblums*
Valley Stream, N.Y., *Famous Fashions*
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VOGUE'S NOTEBOOK

THE NEW YORK PARTY OF THE DUC AND DUCHESSE D'UZÈS

The Duchesse de Crussol d'Uzès, an American living in Paris, and her husband, the Duc, visited New York with a small triumph of a dance—part of the fun, the great mix of ages, nationalities. Swooped up to the St. Regis Roof, the orchestra at marvellous blast, the guests dug it and the guest of honour, French film star Geneviève Gilles.

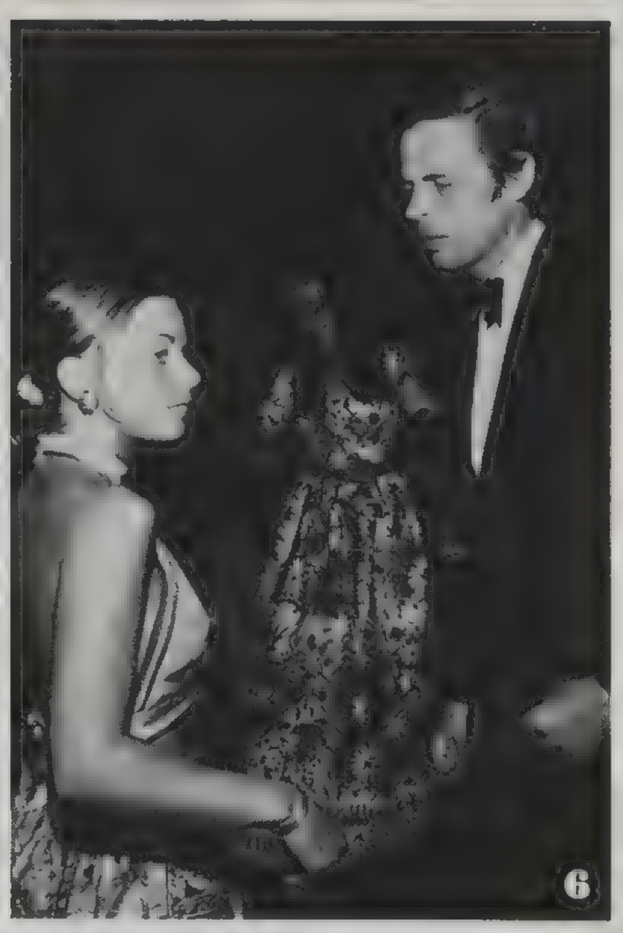

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1. Duc and Duchesse de Crussol d'Uzès. 2. Mlle. Geneviève Gilles and Mr. Henry B. Platt. 3. Mr. and Mrs. Ivan Obolensky. 4. Mr. T. J. Oakley Rhinelander and Mrs. Guilford Dudley, junior. 5. Prince and Princess Eduard Egon zu Fürstenberg. 6. Mr. and Mrs. George A. Plimpton. 7. Miss Margaret Bancroft and Baron Alexis Geemen-Waldeck. 8. Mr. Ivan Obolensky, junior, and Miss Marina Dunn. 9. Mrs. Lytle Hull and Mr. José de Andrada. 10. Mr. Peter Van Ingen and his sister Miss Serena Van Ingen.



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VOGUE'S NOTE BOOK

THE PROVENÇAL BESCHART-RAIMON WEDDING

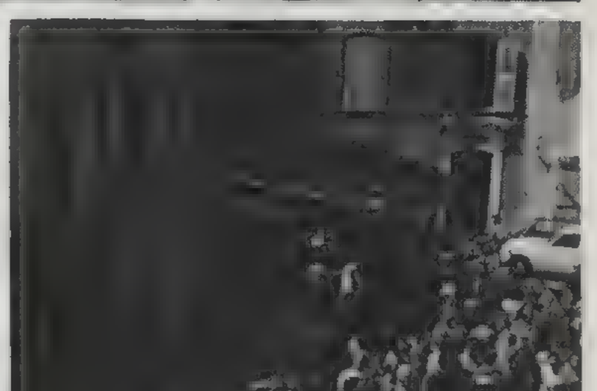


JACK NISBERG

The groom, Michel Raimon, the son of Alexandre, the Parisian hairdresser; the bride, Evelyne de Beschart. Three Provençal wedding cortèges swept down the sun-raked streets of Saint-Tropez under arches of flowers—the royal cortège led by S.A.S. la Princesse Grace de Monaco—converging on the town square with the brilliant clatter of tambourines. The wedding, an ancient and glorious feast.













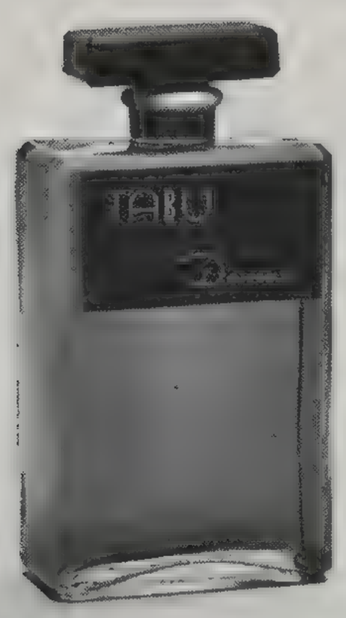
1. The procession of the bride and groom from the church. 2. Mme. François Vaudable at the wedding luncheon. 3. S.A.S. la Princesse Grace de Monaco. 4. The bride's attendants from left to right: S.A.R. la Princesse Tania de Bourbon-Parme, Delphine de Rohan-Chabot, Isabelle Anne de Beschart (in foreground), Richard Gandolphe. 5. Vicomtesse de Ribes, Baronne Alain de Rothschild. 6. Comtesse Charles de Rohan-Chabot, Baronne Guy de Rothschild. 7. The bride and attendants arriving at the Hôtel de Ville. 8. Vicomte and Vicomtesse Alain de Beschart, the parents of the bride. 9. Mlle. Evelyne de Beschart and M. Alexandre Raimon. 10. Mlle. Geneviève Grad.



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VOGUE'S NOTE BOOK

THE NINETIETH ANNIVERSARY BALL FOR THE BOSTON SYMPHONY


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Splashed with champagne, flowers, and the Boston fervour for music, the Ball for the Symphony swung through a red-and-gold replica of the Paris Maxim's set up in Symphony Hall—the dinner flown in from the 'nineties French restaurant. The amazing result of the evening, a loyal Boston tradition, was the $132,000 raised for an orchestra worth every one of its years.



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1. Arthur Fiedler conducting the Boston Pops Orchestra on the stage of Symphony Hall. 2. Mrs. Jaime Peña Vera and Mr. Louis W. Cabot. 3. Mr. and Mrs. David G. Mugar. 4. Mrs. Jerome Rosenfeld and Mrs. Lewis P. Cabot, co-chairmen of the Ball. 5. Mayor and Mrs. Kevin White. 6. Senator and Mrs. Edward M. Kennedy. 7. Mr. Arthur Fiedler and Mrs. Robert Fitzgerald. 8. Mr. and Mrs. George Lewis and Mrs. Norton Sherman. 9. Mrs. George Peabody Gardner, junior; General and Mrs. James M. Gavin; Mr. George Peabody Gardner, junior.

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VOGUE'S SPOTLIGHT
Movies

BY ARTHUR SAINER

Stan Brakhage, "the courage of perception"

One of the giants of cinema, Stan Brakhage is holed up with his wife Jane and the young Brakhage children in a Colorado "ghost town, in an 1890's cabin at 9,000 feet on the Continental Divide." Using family and immediate surroundings in much of his work, Brakhage is concerned with internalizing external banalities: napping wife, exploring child, leaves, boulders, teacups, floorboards. That concern is to reperceive, often by unhinging the familiar. Working in 16mm, sometimes in 8mm, exhaustively editing, Brakhage employs flicker, multiple exposures, rapid cutting, extreme close-ups, lengthy pans, and blurred focus. The image, often unrecognizable, becomes what we see, no longer tree, blanket, arm, but that object that is not even not tree, not blanket, not arm.

In his recent film *The Horseman, the Woman, and the Moth,* Brakhage turns away from his familiar world. The film is composed of 180 images, predominantly abstracts. Each recurs a number of times in what appears to be random order, the images replacing one another with extraordinary rapidity. But there is one representational image, the face and torso of a man, which begins to appear simultaneously, in multiple exposures, with the abstractions and begins to hold the screen for longer and longer periods. We begin to wonder if Brakhage is trying to undermine his abstractions, to break fully into a human world. As the film enters its final moments, the abstract images once again dominate the screen. The film is ultimately a composition in which the juxtaposing of abstractions occurs according to an aesthetic design and the human image appears to be Brakhage's perverse need to upset the design, to taint the non-representational purity of his film with a recurring humanity.

In a sense, *Horseman* is counter to Brakhage's now classic *Sirius Remembered* where his attempt was to re-form, re-member the figure of his dog Sirius, lying dismembered in the woods. He said that he laid Sirius out above ground because of Jane's feelings about death. He added that she said how beautiful and natural it was to find the bones of dead animals in the forest. "I filmed it all during that winter. At that time the corpse was all torn up. I, sobbing each time, went out alone and photographed it. Jane made me realize the deep form taking place: I was trying to bring Sirius back to life by putting it in movement again. I was uprighting it by taking the camera at an angle that tended to make the dog's image upright on the screen. Jane had often watched dogs do a strange dance around dead bodies." Brakhage found himself making similar movements, obsessively panning about Sirius, tearing away from Sirius to prowl the woods, rushing back to the corpse—live eye of Brakhage to dead eye of Sirius—attempting to integrate that beloved, disintegrating form.

All of Brakhage, including the recent two-and-a-half hour epic, *Scenes From Under Childhood,* an extraordinary perceptual journey which Brakhage calls "the book of film," may be rented from the Film-Makers' Cooperative, 175 Lexington Avenue, New York City. Some Brakhage is available from Audio Film Center, 34 MacQuesten Parkway South, Mt. Vernon, New York; from Canyon Cinema Cooperative, Sausalito, California; and some may be purchased from Grove Press Film Division/Cinema-16, 214 Mercer Street, New York City.



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VOGUE'S SPOTLIGHT

Underground

BY JOHN GRUEN

The Mythological Travels . . ., "*cook, poet*"

Daniel Spoerri's *The Mythological Travels . . .* is becoming the underground's most widely read cookbook. The full title of Spoerri's book gives some indication of its content: *The Mythological Travels of a modern Sir John Mandeville, being an account of the Magic, Meatballs and other Monkey Business Peculiar to the Sojourn of Daniel Spoerri upon the Isle of Symi, together with divers speculations thereon.* Clearly, the book is filled with more than just island recipes. It embodies Spoerri's highly obsessive philosophy of life—a life he has chosen to transform into an anthology of microscopically recorded observations. As in his previous book, *An Anecdoted Topography of Chance,* in which he minutely described the appearance of every object accumulated throughout his stay in a Paris hotel room, the present volume offers entry into the author's encounters with the magical, bizarre, and culinary while living on Symi, one of the Dodecanese islands of Greece.

A Rumanian-born artist and writer now living in Paris, Spoerri is a highly regarded member of the European avant-garde. In his introduction to *The Mythological Travels . . .*, Emmett Williams, the poet who translated it from the French, wrote: "Spoerri's life story is a drama of the absurd in which there have been no intermissions. . . . His personae—artist, lover, cook, poet, actor-director, dancer, choreographer, entrepreneur, art dealer, writer, editor, and the Jack-of-all-tradesmanship that resides from the numerous apprenticeships he never completed in his youth—are way stations along a frenzied search for a *raison d'être.* Destination: unknown."

An idea of what readers of *The Mythological Travels . . .* will discover is best described in Spoerri's maddeningly long opening sentence of "A Gastronomic Itinerary": "This comprehensive (since it includes even recipes for cats) gastronomic itinerary sets out from the belief that it would be just as entertaining to know what artists eat as what they think; as well as to prove that you eat what you have and that you have to finish it, a reality that seems to ignore all those proposed daily menus in all the women's magazines, and the fact that you can't dream up in advance, the way you can in Paris, for example, what you want to eat, but that you have to use whatever lands on the island, a handicap compensated for by the absolute freshness of the commodities (the eggs laid daily by our hens, fish caught only a few hours before, vegetables from the garden, lambs nourished only on fragrant herbs on the rocky cliffs, honey with an aroma without equal because of the dry but fragrant flowers, etc., etc.), and further recompensed by such extras as (once every few months) soft-shelled oysters gathered by the sponge-fishers from the depths of the sea, spiny lobsters, succulent woodcocks and quail (we had them once in our eight months). . . . And don't forget that the air is pure (no highways, no cars, no noise)."

The recipes, sometimes complicated, more often not, are easy to follow and the ingredients are anywhere. For those who do not want to cook, the book makes excellent reading. It is on the avant-garde literature shelves, its black-and-silver cover wrapped in a transparent-acetate jacket. The book is published by Something Else Press, Inc., 276 Park Avenue South, New York, a publishing house dealing in present-day esoterica.


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VOGUE'S SPOTLIGHT

Education

BY HENRY S. RESNIK

"Breaking the jam-up in Ed Biz"

Several years ago, when corporations and conglomerates started buying up manufacturers of textbooks and classroom aids to form their own education fiefdoms, it seemed that private industry would have no trouble developing a multi-million-dollar "Ed Biz." But the "Ed-Biz" boom failed to materialize. The general freeze on education funds, combined with an almost predictable apathy on the part of professional educators, nipped the "Ed Biz" in the bud. Until recently, that is. Within the last half year the situation has changed dramatically.

By far the most important development in private industry's infiltration of the schools has been guaranteed-performance contracting. Hitting the schools where they are weakest, a growing number of private firms have signed contracts with public school districts agreeing to raise students' test scores in reading and math or sacrifice their fee if they fail. Many of the contracts stipulate, moreover, that whenever a child's scores exceed a certain limit, contractors will be reimbursed on a graduated scale.

In Texarkana, Arkansas, the Dorsett Educational Systems, Inc., a private firm based in Norman, Oklahoma, recently completed a program in which 90 per cent of a group of four hundred potential dropouts showed a year's progress or more in reading and math. The Dorsett proposal, which won a $250,000 U.S. Office of Education grant, called for carpeted trailers and classrooms with machines for individualized, programmed instruction, and incentives—green stamps, free time, even television sets—when students showed progress.

This may sound venal to an extreme, but plans like Dorsett's have succeeded in the instruction of the three R's among laggards while other approaches have failed. Enthusiasm has been so high that the Office of Economic Opportunity has allotted more than five-and-one-half million dollars in guaranteed-performance contracts for the 1970-71 school year. Under the OEO aegis, six private firms will run basic-skills programs in eighteen school districts for twenty-seven thousand students in grades 1-3 and 7-9.

Behavioral Research Laboratories, of Palo Alto, California, has negotiated performance contracts with the school district of Philadelphia for thirty thousand children, the largest single performance contract in the country, and with the Michigan State Department of Education for several cities. In contrast to the Texarkana program, BRL works mainly with the existing staff of the schools it serves. The key to BRL's "Project Read," already in use in some fifty cities on a non-guaranteed basis, is teacher-training, community participation, and programmed textbooks. BRL has signed a performance contract with the school board of Gary, Indiana, to operate an entire school.

These victories have finally broken the jam-up, it seems, for the "Ed Biz." (After the Texarkana publicity, RCA announced that it had been hired to direct the entire restructuring of the Camden, New Jersey, public school system.) At the annual convention of the National Education Association recently, George Fischer, then NEA president, warned that performance contracting to private firms is part of what seems to be a vast "conspiracy" to destroy the public schools, and that educators should band to form the most powerful lobby in the nation. At that conference, Fischer lauded a plan for a high building in Chicago as a showcase for "everything that's new in education."



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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

Getting It Together, "*ambitious*"

In the New York art world, one might remark that the most pervasive quality is the sense of the ephemeral: Art is made of temporary materials, provisionally piled together. Galleries open and close, artists move on and off the scene so rapidly as to fulfill Andy Warhol's prophecy that "soon everybody will be famous for five minutes." In spite of this unsettled atmosphere, some fresh directions are being explored. Many involve collaborations or anonymous group work—not only of teams of two or more artists but also joint efforts between artists and scientists, psychologists, architects, composers, and dancers. Now, the most ambitious of such collaborations, in time, money, and talent involved, are on view at Expo '70 in Osaka, Japan. These are the art and technology projects sponsored by the Los Angeles County Museum of Art, with the first kinetic works by Oldenburg, Lichtenstein, and Warhol, shown in the United States pavilion, and the Pepsi-Cola pavilion designed by E.A.T. (Experiments in Art and Technology).

Because of its scale and complexity, the E.A.T. pavilion constitutes the greatest art and technology venture ever undertaken. It represents the cumulative effort of a large group of artists, scientists, and engineers over a two-year period. Because it is in Japan, not many Americans are going to see it. Because its unique optical and aural effects are subtle rather than blatant, depending on nuance rather than fireworks, not many may understand the pavilion, particularly since its context is a raucous world's fair. Expecting commercial gimmicks, few are prepared to experience a total technological art production.

The relationship between expectation, context, and art experience is nowhere so well illustrated as in the equivocal reception of the E.A.T. pavilion. Yet to my mind, the pavilion is a remarkable work of art. The dominant images: the artificial cloud floating over the exterior and the mammoth spherical mirror of the ninety-foot-high dome inside create an imaginative and poetic fusion of constantly changing forms and patterns. The absence of repetition, which flaws any kind of kinetic art, is the major aesthetic advance of the E.A.T. pavilion. (Unfortunately, E.A.T. is no longer running the pavilion's program, so that the light-and-sound system, which had been programmed through computers, is almost not functioning.)

Because this programmed system created an exceptional performance arena, the real potential of the pavilion was as a performance instrument. Since so many younger artists are involved precisely in such performing situations, it seems doubly unfortunate that the E.A.T. dome is in Osaka and not in New York. The reason it is in Japan is that money was available for commercial advertising that is never available to non-utilitarian art projects. Yet do we really *need* advertising more than art? Once again, we are faced with the same question of priorities blocking the progress of art as well as social progress generally. Artists have demonstrated their readiness to move beyond the museum-gallery context. New forms of patronage not based on object ownership and speculation must be developed to support experimental art. Such patronage depends on the willingness of institutions and corporations to act in the public interest, as opposed to the interest of maximum profit. We must realize there is no profit in art beyond its experience.

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VOGUE'S SPOTLIGHT
Books

BY ELIZABETH HARDWICK

The Writing on the Wall

To say that an idea or a work is "fashionable" can only mean that it is the object of excited attention of a controversial nature. General approbation can never be "fashionable"—this condition is a sentiment, or sometimes a sentimentality. A decade or so ago, an admirer of Freud might have been accused of following fashion because there were so many who thought Freud was wrong, ridiculous, immoral, or whatever. Einstein or Gandhi were never fashionable, even though they were greatly esteemed and loved by the people. One is labelled fashionable by an opponent or an opposite.

I am led to these thoughts by Mary McCarthy's new collection of essays, *The Writing on the Wall* (Harcourt, Brace & World). I had read most of them before in magazines, but a second reading has given new feelings about them. I am struck by the "unfashionableness" of the subjects of the essays, by the patient exertion of the powers of a great prose talent on subjects not much in the public mind. Here they are: landscape in fiction; *Pale Fire*, one of Nabokov's most opaque works; two novels of great complexity and obscurity among the English public, Monique Wittig's *The Opoponax* and Nathalie Sarraute's *The Golden Fruits;* William Burroughs's *Naked Lunch*, a work widely read perhaps but not prompting examination and analysis by writers like Mary McCarthy; thoughts on *Madame Bovary* and *Macbeth.* There is an essay on George Orwell that does not, on second reading, seem a put-down so much as the sort of demanding, practical, quirky sort of thing Orwell himself might have written.

The Writing on the Wall is a part of the continuing and enduring fascination of Mary McCarthy's unusual career. The reader's mind is enlightened by these odd and unpredictable tastes, thoroughly, interestingly defended. One has the sense that the author is seized by a work of literature, suddenly, and almost unwillingly in some instances, trapped in admiration or captured by an unexpected disappointment. She reminds us that spontaneity about literature is becoming rare. Imagine, we say, being able to read *Madame Bovary* again and wonder about Charles and Emma, see them as new, unspoiled, as something unknown to be discovered.

This new book also leads me to some ideas on Mary McCarthy's prose. Here is the opening of an essay on Ivy Compton-Burnett: "A Compton-Burnett is a reliable make, as typical of British Isles workmanship as a tweed or Tiptree or an Agatha Christie. The styling does not change greatly from year to year; production is steady." This is immediately arresting. It strikes one as true, well-said, as the phrase used to be. But just as Mary McCarthy has moved beyond the fashionable, so she has in her style gradually sloughed off the need for novelty and with it certain staccato, epigrammatic effects.

Writers of great intelligence and the love of making, by words, dramatic exits and entrances often seem in mid-career to learn to trust a greater plainness. The cleverness of youth is not always the luckiest baggage to carry with you on a long serious career. Leaving some of it in the locker, forgetting to claim it, is the instinct we see protecting, enriching, slowly purifying the work of a writer like Mary McCarthy. She is certainly one of the best we have. Everything she writes honours the art.

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VOGUE'S SPOTLIGHT

Theatre

BY JOHN MORLEY

La Marie Vison, "*Japanese trivia*"

Consider the ingredients: A French title—*La Marie Vison* (Mink Marie); a highly touted Japanese playwright and director—Shuji Terayama; a faltering English translation from the Japanese; a claustrophobic presentation at New York's vanguard theatre, Café La MaMa; and a dizzying plot straight out of Weiss's *Marat/Sade*, Genêt's *The Balcony*, and *Fellini Satyricon*. Stir these ingredients, the result is a Japanese paella amounting to beans.

Terayama, reputedly Japan's foremost avant-garde playwright, has toured his homosexual fantasy in experimental theatres in Frankfurt, Munich, Essen, as well as other cities throughout Europe. The production at Café La MaMa found the theatre transformed into a multi-levelled "apartment" in which the audience was asked to sit, stand, lie, or perch among the actors, the furniture, and other assorted props. As "guests" of Marie, the audience was invited to hear the story of her life.

Marie is a Black transvestite who receives her visitors sitting in a white bathtub, while having her legs and armpits shaved by a servant. All around her, in darkly lit and partially visible rooms, are the characters that inhabit her inflamed imagination. A "son," his thumb firmly planted in his mouth, crazily chases butterflies; a midget, silent and menacing, sits blowing soap bubbles; a fat lady bounces grotesquely from room to room; semi-clad males and females, moving in a trance-like languor, form bizarre images out of déjà-vu nightmares. The place, in short, is stale with dank vapours of tired and broken illusions.

Marie raves endlessly about a childhood drenched in sexual abuses, prison tortures, and transgressions that have now reduced her to the embodiment of life's saddest jokes. Shuji Terayama's script, for all its chamber-of-horrors and campy allusions, is infantile. The language is not so much steeped as drowned in clichés, and the fey attempts at poetic imagery—an obvious bow to Japanese sensibilities—merely translate into mindless homilies about love and beauty, dream and reality.

As director, the playwright manages to infuse a measure of bizarre magic into the grim proceedings. Dressed surrealistically, the actors move about the rooms with considerable fluency. The music (from smoky German songs of the 'thirties to Mozart) and especially the lighting add a certain indeterminate sense of style. At times, the surfaces of *La Marie Vison* come to life. Things glitter, often giving the illusion that something is really happening. But the interior of the play, structurally weak to begin with, finally crumbles under the weight of its ponderous, banal, and exceedingly tiresome subject matter.

Of the actors, only Steve Tutt, as Marie, could be called effective. In queenly makeup, gesture, and dress, he slithers through the rôle with suitable abandon. But even Tutt fails to sustain an evening in which diction and dramatic craft are reduced to pitiful inconsequentials. Clearly, it is not enough to be Japanese. One must also know the difference between content and trivia—between tongue-in-cheek and foot-in-mouth.

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VOGUE'S FOOD GAZETTE

BY MAXIME McKENDRY

MRS. HENRY J. HEINZ, II

"A gentleman's nightcap"

In her William Kent house near London, smaller than it seems from the exquisite blond façade—the interior devoured by huge rooms, Drue Heinz's treat for guests: beside each bed a miniature decanter of Scotch whisky, a tiny ice bucket—it is called a gentleman's nightcap.

The food at Mrs. Heinz's is always a surprise; here is her *ginger loaf with lemon sauce.*

GINGER LOAF

2 cups flour
1 teaspoon baking soda
1 teaspoon ground ginger
½ teaspoon salt
½ cup butter
½ cup brown sugar
2 eggs
½ cup sour cream
½ cup molasses or Lyle's golden syrup
Chopped preserved ginger

Sift flour, baking soda, ground ginger with salt. In a bowl, cream butter until it is soft. Gradually add brown sugar and work the mixture until it is smooth and light. Stir in egg yolks well beaten. Combine sour cream and molasses or Lyle's golden syrup, and add it to the creamed mixture alternately with the dry ingredients. Fold in egg whites beaten until they are stiff. Now add chopped preserved ginger in its liquid syrup in pieces the size of the end of your little fingernail and pour entire batter into a well oiled loaf tin. Bake the loaf at 350° for 50 to 60 minutes. Let the loaf cool for about 10 minutes, then remove from pan. Slice and serve it while it is still warm, with this lemon sauce:

LEMON SAUCE

⅓ cup sugar
1 tablespoon cornstarch
Pinch of salt
1 cup water
3 tablespoons butter
½ teaspoon grated lemon rind
1 to 1½ tablespoons lemon juice
Chopped preserved ginger

In a saucepan combine sugar with cornstarch and salt. Stir in water and cook the mixture over a low heat, stirring constantly, until it is clear and slightly thick. Remove it from the heat and stir in butter, grated lemon rind, and lemon juice. Serve the sauce warm. Decorate with chopped ginger.

A visit to Alexis de la Falaise in South Wales. Narrow lanes tumbling with honeysuckle, wild roses, foxgloves. A small farmhouse in a valley with a stream. Beyond, the bracken-covered moors. This is apple country and elderberry, and there are a million good ways of living off the land. For instance:

ELDERBERRY-BLOSSOM PANCAKES

Cut the fresh blossoms from the older trees. Whip into pancake-mix batter and serve pancakes with melted butter and honey mixed together.

SAVOURY BAKED APPLES

Delicious with meat dishes or for luncheon, alone. Core, wash tart cooking apples, and fill with equal quantities of breadcrumbs, minced mushrooms, diced parboiled potatoes. Season with a little tomato purée, basil or thyme. Place on baking dish with a little water or veal stock, put a dab of butter on each. Bake at 350° until tender.

APPLE CHUTNEY

5 pounds apples—tart—peeled
2 pounds brown sugar
2 quarts cider vinegar

Cook all together until smooth purée.

Now add:

2 pounds chopped raisins
1 small minced onion
1 ounce ground black mustard seed
1 ounce ground white mustard seed
2 ounces ground ginger
1 tablespoon salt
2-3 pods red peppers, minced

Let stand overnight and put up in mason jars.

Nap-kerchiefs for an indoor picnic

Joe Eula, the artist and costume designer, buys bright cotton damask squares, men's kerchiefs, at Jackie Rogers for Men in New York and uses them for napkins—lavish at a picnic on a Persian rug in the living room, with, perhaps, this no-fork food: baby spareribs, tiny pies, wedges of crisp lettuce or cabbage to be individually seasoned, sticks of raw zucchini.

Doing the ice-cream thing

America has a dazzling number of good ice creams. Get some. Take it from there.

1. Lime ice cream—mix with peeled fresh lime wedges, top with a dollop of heated Bacardi rum.

2. Coffee ice cream—stir in chopped rind of orange and chocolate kisses.

3. Pineapple ice—jolt it with pieces of candied ginger.

4. Chocolate ice cream—stick it with skewers of candied orange peel, splash it with Cointreau or Triple Sec.

5. Lemon ice—frame it with sections of canned tangerines, douse it with the can's syrup reduced with a glug of Bourbon.

6. Peach ice cream—gravel it with ground almonds damped with apricot brandy.

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layers of baskets rising over
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HOROSCOPE

September 1 through September 15

ARIES, March 21–April 20. The 1st and 2nd are somewhat unreliable. Not until the 3rd, when your ruler, Mars, enters Virgo, the sign of services, does the action really get under way. If an idea that involves a financial investment is offered to you on the 8th, plan the program on the 9th and reach a decision to act on the 10th. The best day to sign a contract is the 12th, with Jupiter in Scorpio beneficial to Mars. Expansive ideas suit your daring; there is more excitement to come at the full moon on the 15th. A surprising turn of events then leads you to a new working idea and to a new friend who offers social interests.

TAURUS, April 21–May 20. *Since your ruler, Venus, is now in the romantic sign of Libra, the first six days of the month bring surprise proposals. The happiest day for love is the 6th. The change of pace on the 7th offers complete involvement in a business venture with unusual possibilities. Information gathered on the 9th points toward the establishment of a business of an enduring nature. Set aside the 12th to work out a personal happiness. Ideas initiated at the full moon on the 15th have many possibilities for future success. One new partner should be cultivated; this is the key promoter of an idea that will bear fruit.*

GEMINI, May 21–June 21. The month begins with four planets in Earth signs; this puts you off, since yours is an Air sign. But Mars in Leo (Fire) on the 1st and 2nd does stimulate ideas that inspire you to action. Venus in Libra (Air) until the 6th gives social excitement on the weekend; but on the 7th, a more serious program is begun. On the 9th, an old associate offers a new and exciting opportunity. Time is needed to examine the idea before you make a commitment. You enjoy exploring new ideas; but since Jupiter, the planet of your associate house, is in the demanding sign of Scorpio, you will be expected to give your utmost attention and work on your highest level.

CANCER, June 22–July 22. Four Earth signs occupied by planets at the beginning of the month give you a substantial background for putting your practical ideas into public use. Consolidate the program on the 5th and 6th, while your ruler—the Moon—is in the powerful sign of Scorpio. Present the program to organizations on the 8th and 9th. The 11th and 12th are suitable for advertising. The next three days, your ruler is again in a Water sign, Pisces, beneficial to emotional pursuits; this is a good time to devote to one you love or to a family holiday. You may feel a desire to abandon the past to seek new friendships or a new home. This period is quite propitious to those ends.

LEO, July 23–August 23. *With three planets in your second house, income, your attention is drawn to finishing an assignment. Mars in Leo on the 1st and 2nd could end one commitment. The beginning of a new one on the 8th might take you on a journey. Try it, for an old plan seems to be waning. The evening of the 10th, an old associate urges you to reconsider working for an old organization that would give your talents free flow. At the full moon on the 15th, you resolve the matter of income and of the responsibility you would assume if you were to accept the new position. The rewards are extremely attractive since two beneficial planets (Jupiter and Venus) are in your fourth house (home).*

VIRGO, August 24–September 22. This month, the month of your sign, brings you attention and importance with the Sun (power), the moon (mentality), and your ruler, Mercury (reasoning), all in Virgo supporting your efforts. The pace is fast, with total cooperation from those you work with. Mercury is retrograde (standing still), making this a time to prepare for when it moves forward. Saturn, the reliable, is in harmony with Mercury on the 9th—a day to plan for long-range advantage, taking the first step toward fulfillment of an old dream, perhaps the buying of a house. Consult one whose judgment you trust, then move with decision later in the month when your ruler is active again.

LIBRA, September 23–October 23. Your ruler, Venus, is at home in Libra the first six days of the month. This is the most propitious time for you. The happiest day, the 5th, should be spent with the one you love. Uranus, the planet that is occupying your sign, continues to provide new excitements—friends, ideas, programs. On the 10th and 11th, you might be asked to accept a new responsibility. Search out all the details. Take your time, for it would be to your advantage to wait until the full moon on the 14th and 15th before making a decision. This is a time of such planetary effectiveness that you may be persuaded into new ways to express your many creative talents.

SCORPIO, October 24–November 22. *You have the beneficent Jupiter in your sign, promising excitement. Jupiter rules the worlds of ideas, travel, and opportunity. On the 3rd, Mars—planet of action—combines with Jupiter to stimulate the beginning of a new program. Venus enters Scorpio on the 7th, an added attraction inspiring love and social activities. Not until the 10th do these two planets—Jupiter (luck) and Venus (happiness)—join to consolidate the opportunities offered. The 12th is appropriate for a personal endeavour that time may not have permitted before. All plans should be completed and working at the full moon, on the 15th.*

SAGITTARIUS, November 23–December 21. Your ruler, Jupiter, now in Scorpio, is working behind the scenes preparing you for the time when it will come to your own sign. On the 8th, under the stimulation of Mars (action) in your business house, an important plan begins the activity for the month. Formulate the plan on the 9th, while your associate planet, Mercury, (though retrograde) brings information that can be used to advantage when signatures are more reliable. At the full moon, the 15th, more facts are revealed strengthening your position and indicating the right time for signing. Venus in conjunction with your ruler, Jupiter, assures you of the soundness of the proposal.

CAPRICORN, December 22–January 19. Saturn, your ruler, has Mercury (agreements) and Venus (security) supporting the plans that lead to your goals. Mars (reality) in Leo on the 1st and 2nd is the only disturbing factor. After that, proposals will reach the peak of importance on the 9th and should be accepted. Signatures can be made at a later time. Saturn, planet of law and order, in Taurus, the sign of values, is most effective now; and whatever plan is formed at this time will succeed. At the full moon, the 15th, you can resolve many questions. The solutions, which have been held in abeyance, even now take time to sign. Time has always been significant to you.

AQUARIUS, January 20–February 18. *Your ruler, Uranus—the planet of extremes, in Libra (Air) is friendly to Jupiter in the next sign, Scorpio, producing new laws to guide you. On the 3rd, you recruit a new partner when Mars (reality) joins the scene to provoke a more practical approach. On the 7th, Venus brings beauty and assurance to this progressive effort. Aquarians find the new exciting and suitable to their talents at this period. Now is the time to prepare for an effective move forward at the full moon, the 15th, when publicity should be emphasized. Two new business partners representing Jupiter (ideas) and Venus (finance) can be depended upon to do a thorough job, assuring success.*

PISCES, February 19–March 20. Your ruler, Neptune, is coming to the end of many years of transitting Scorpio. As the month begins, Mercury (news) in Virgo combines with this influential planet to produce inspired messages to the workers of the world. You may be resisted on the 1st and 2nd. If you cooperate with working associates from the 3rd to the 6th and persuade them with these inspired ideas, this can be a time of great accomplishment. There may be an easing off after the 11th, a waiting period, as your partner slackens the pace when Mercury is retrograde (standing still). The full moon, on the 15th, reveals directions for the handling of future moves.

BY MARIA ELISE CRUMMERE

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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

What will be making the news this autumn?







1. The suit that has it all: news in easy, shirtlike tailoring, news in wool doubleknit (chevron-patterned grey, by Privernum). Wear alone with scarf, or a classic shirt and tie. Belt it or no. Only one idea from the show on the twenty-third by leading tailor Dimitri, 42 East 57th St.

2. The shoe that fits the bill: oxblood-colour calf tassel loafer, real style in the tapered, rounded toe. Bill Blass for PBM, $55. At Bonwit Teller.

3. The bag that carries it all: the equipment for a camera safari, or a weekend. By Mr. Lewis in russet leather, $100. Saks Fifth Avenue.

4. The coat that shows the way: heavy wool doubleknit in ash grey, wrap-tied, collared in grey Persian lamb. Matching trousers, turtleneck of sheer slate-grey wool complete a great walking suit by Piattelli. Barney's International House.

5. The hat to make your own: Herbert Johnson's stitched taupe velours slouch to crush into the shape that suits.

Showing the way: top, ***Lance Rentzel*** of the Dallas Cowboys; centre, Los Angeles golfer ***Ian Graham;*** bottom, ***Robert Stack.*** Hat at Bonwit Teller; Mr. Guy, Los Angeles.

1, 4. BERRY BERENSON; 2, 3. JOHN COWAN; 5. ELLEN BLUME

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SEPTEMBER 1, 1970

VOGUE'S *eye view*

THE NEW YORK COLLECTIONS

The classic line of waist, throat, wrist, hem—put your hands on your hips and feel the proportion: ***you are held at the waist and the hemline is long and full.*** Above the waist, everything is small—covered to the throat, covered to the wrist. That is the line of coats, dresses, suits. . . . ***The suit*** will ease you into the season—a small jacket; a long skirt, often with a slit at the hem, or buttons that unbutton, or a zip that unzips—and the leg walks through. Just great! . . . And ***your coat, your friend***—shaped or belted at the waist, then falling away in practical fullness. You're going to put that coat over a skirt and shirt, or a sweater and skirt, with a marvellous belt and boots . . . and you're going out into the street, and deep into winter, and across the river and into the trees—and you will be warm, comfortable, and very, very dashing. It's the way we all want to look today, and you can tidge yourself up any way you like—with violet beads and sea shells and leather knots. Suèded hands with rumply wrists. Suèded legs rumpled down from the knee. Suèded waists with corselet belts. Mushroom heads with veiling. . . . Pants, in or out of boots, day or evening—always terrific and part of our lives. . . . Strictness, discretion—that's the idea for day. But turn around fast and you will see the other side of the coin—***Savile Row days, Walpurgis nights.*** In the evening, we go east of the sun and west of the moon—we enter the world of fantasy. We must have our feathers and our gala stockings and our leather thongs with emerald beads and tassels. We may be geishas with sleeves falling to the floor . . . or any other thing that touches our fancy. . . . ***Pattern, pattern, pattern.*** Pattern on leather, on furs. . . . Pieces of ravishingly patterned silk from the east to wrap and strap around your head. . . . A coat patterned like a Persian carpet with a lining of big cabbage roses on misted red—like the lovely old faded cretonnes papering the walls of little hotel rooms in the English countryside. . . . The vineyard colourings continue—port, Dubonnet, claret. Plus violet. Delicious dirndl dresses with the unblatant brilliance of Srinagar shawls—small patterns of madder red, saffron, black mulberry—all mélanged together and beautifully arranged, and sharpened with big bright balls of amber, coral, and lapis. And scarlet boots. . . . You're going to find an enormous richness of choice in American fashion today. There is naturalness and simplicity. And there is fantasy. There are many, many moods. Many paths you can take. ***Don't worry—and not ever about skirt lengths.*** If you don't like yourself in the long skirt, shorten it, adjust it—cut it off. The look of a short skirt with a long coat over it, plus high boots—or high socks—has plenty of snap to go. As for the tiny thigh-high mini—that, on its own, is a thing of the past. But wouldn't it be a pretty tunic for you, over tight velvet pants?—or with a wonderful Chinese shawl wrapped at the waist like a sarong. . . . You can look exactly as you want. Only think of how you really *do* want to look—for the way *you* live, in *your* milieu, among the people *you* know. Fashion doesn't exist in a vacuum; your clothes are part of your life, and you must be as comfortable in them as you are in your skin. To transform yourself into a Romany princess is divine—if it turns you up and puts you at your ease. But don't get lost in someone else's dream; there is enough adventure in fashion to find your own . . . ***be happy in your clothes!***

DAVID BAILEY



Patterned wool mididress and shawl in maroon and white. By Dominic Rompotto for Teal Traina. Of wool loomed in America. About $240. Bergdorf Goodman, Jordan Marsh, Boston; L. S. Ayres; Bramson; Goldsmith's; Stix, Baer & Fuller; Swanson's; The Denver; Sakowitz; Frost Bros.; I. Magnin; Charles Jourdan boots.



Gaucho pants, left, start Victor Joris's leggy little suit— and the New York Collections— going full swing: brown-and-beige wool herringbone tweed plus haberdashing patterns and fringe and patch-snake boots.

THE NEW YORK C

The Inverness-cape coat, right, borne to the purple— and pure line— by Pauline Trigère, who gives it a terrific long sweep of pleats and sends it out to warm the world.

Above: suit by Victor Joris for Cuddlecoat; about $110. Bonwit Teller; Wanamaker's, Phila.; L. S. Ayres; Swanson's; Sanger-Harris; Sakowitz; Frost Bros.; I. Magnin. Malbé shirt. Cap: Ronald Kolodzie for Genesis. Headbands by Love Leather. Bag by Custom Design. Michael Danyon belt. Sheffield watch. Beauty Mist tights. Boots: to order, Capezio. . . . Right: coat by Pauline Trigère, of Garigue wool. Bergdorf Goodman; Jordan Marsh, Boston; Garfinckel's, Washington, D.C.; Halle's-Cleveland; Neiman-Marcus. Trigère scarf. Genesis tassels. Herbert Levine boots. Coiffures on these fifty-six pages, by Franklyn Welsh.

COLLECTIONS



PENN

Turnout and earrings by Oscar de la Renta. Jumpsuit of black wool; coat of Joseph Jacobs leather. Coat at Saks Fifth Avenue; Frost Bros.; El Palacio de Hierro, Mexico City. Boots by David Evins, to order at I. Miller. Tovar-Tresses Dynel braid. And under that coronet of braid, the face is painted, too, with strong warm colour and mysterious smoke-ringed eyes—makeup by Pablo for Elizabeth Arden.

The great Tartar invasion, coming on in a fusillade of brilliant colour— Oscar de la Renta's patterned, painted, black leather midicoat, all gilded and glossed and framed in black fox fur, swinging with high panache over a Zouave jumpsuit and painted boots.



THE NEW YORK COLLECTIONS

PENN

Patterns translated from the Persian by Bill Blass: rich, muted, marvellous, in a Paisley-printed coat, left— caramel-and-navy velvet, bordered in printed corduroy velvet.... Right, more Bill Blass Persian—glowing reds, maroons, like the roses of Shiraz, on a dress of veil-thin chiffon with an uneven hemline plus bright beads, scarlet boots.

Left: Bill Blass midicoat; Yves Gonnet fabric. Saks Fifth Avenue; Jordan Marsh, Boston; B. Forman; Hutzler's; Halle's-Cleveland; Rike's; L. S. Ayres; Swanson's; Frost Bros.; El Palacio de Hierro, Mexico City. Mr. John cap. Glentex scarf. K.J.L. ring. Bracelets: Sondra S. for Eye Plus. Bagatelle bag. David Evins boots. Other stores, next to last page. . . . Right: Bill Blass dress; satin-striped Yves Gonnet chiffon. Bonwit Teller; B. Forman; Wanamaker's, Phila.; Swanson's; Frost Bros.; El Palacio de Hierro, Mexico City. Necklaces: K.J.L., Vendôme, Vince Pasacane. Rings by K.J.L. Boots by Golo. Paragon wig made of Kanekalon, arranged by Franklyn Welsh. Colour, Roux's "Plush Brown."



The raggedy fur with uneven hem, far left—unmatched patches, tails dangling, on Lauren Hutton—Oscar de la Renta's idea over a shawl-printed dirndl. . . . Snakeskin and sable all the way, left—the fur-lined coat by Revillon, with Russian sable hood, sleeves, pockets, lining of sable paws. . . . Shoot-the-works fur—canary-yellow chinchilla by Ritter Bros., with small prim top, long sweepy skirt over satin pants tucked in silver boots.



Coat, far left, of natural raccoon, fox, cat, dyed fox. Shirtdress with border-printed skirt, matching shawl. All: Oscar de la Renta. Bonwit Teller. Dress, shawl: wool challis print by Bernard Nevill of Liberty of London. Also at Nan Duskin; Swanson's; El Palacio de Hierro, Mexico City. Bracelet, bag: Oscar de la Renta. . . . Coat, centre, by Fernando Sanchez for Revillon. Saks Fifth Avenue. Grandoe gloves. Tights: Emilio Pucci for The McCallum Boutique. Boots, opposite: David Evins; to order, I. Miller. . . . Coat, left, of dyed chinchilla, by Ritter Bros., New York. Also at Rich's. Belt added. Pants: Sibley-Coffee. Earrings: Oscar de la Renta. Scarf by Vera. Boots by Golo.

PENN



Paisley patterning in warm-ember colours, top left—match-print challis shirt and velveteen wrap skirt from Joan Leslie, blazed up with beads and boots sauvage.

Persian roses and jungle spots—a printed, peasanty dirndl dress by Rodrigues, above and right, taking off on fake-cat legs.

THE NEW YORK COLLECTIONS

Top left: dress by Kasper for Joan Leslie; polyester challis and cotton velveteen (Fisher & Gentile fabrics). About $145. Saks Fifth Avenue; Jordan Marsh, Boston; Hutzler's; Halle's-Cleveland; L. S. Ayres. Glentex choker. Necklaces: Vendôme, K.J.L. Rings: Sandor Goldberger, K.J.L., Trifari. Vendôme bracelets. Herbert Levine boots: Bonwit Teller. . . . Above and right: dress by Rodrigues; Orlon challis (Printscene fabric). About $105. Saks Fifth Avenue; Jordan Marsh, Boston; Hutzler's; Goldsmith's; Swanson's; Sakowitz. K.J.L. cross, bracelets, rings. Calderon belt. Herbert Levine boots. For other stores, both dresses, next to last page, this issue. Franklyn Welsh coifs. New gels in town—Love's Moisturizing, Face, and Cheek gels from Menley & James.

Green snake-skin lined in green karakul, left—Maximilian's beautifully shaped little midicoat—so divine and so simple it could take you to the ends of the earth.

Haroun-al-Raschid in gold leather and ermine, right—embroidered with silver and gold and sashed with tasselled silk ropes over white crêpe pants tucked into silver leather boots.



Coats made to order by Maximilian. Snakeskin coat lined in dyed Swakara lamb from South West Africa, also at Nan Duskin. Glentex scarfs. Bracelet: Sondra S for Eye Plus. Leather coat lined in Russian ermine, also at Frost Bros. Fake pearls by Kenneth Lane for Laguna. Other rings by K.J.L. Golo silvery boots.

THE NEW YORK COLLECTIONS

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Giorgio di Sant' Angelo's four little Indians . . .

fantasies of feathers, beads, braids, shawls, and woven Indian patterns ribboning Paisley in such a way they're all perfection to wear every-where.

Left: dress, in Crantex cotton, at Saks Fifth Avenue; Sakowitz. . . . Right: dress and wool shawl at Bonwit Teller S'fari Room; The Denver; Sakowitz; I. Magnin.

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Left: shawl and skirt, at Bonwit Teller S'fari Room; The Denver; Sakowitz; I. Magnin. . . . Right: body shirt in fabric by Sant' Angelo for United Elastic, of Antron nylon and Spandex; Crantex cotton skirt. Saks Fifth Avenue; The Denver; Sakowitz. Both pages: Beer Stern ribbons; Sant' Angelo accessories for Calderon; all makeup by Sant' Angelo.

THE NEW YORK COLLECTIONS

It's a great day in Tartary when you step out in Oscar de la Renta's Paisleys—challis shirt and bloomery knickers, bordered black wool cape; with a black suède cap wrapped in pattern, black suède boots—sensational!



Rich warm Paisley patterns wrapping the head, bordering a black wool Tartar's coat with fox around the face and a pleated dress underneath. Black suède boots. Bright, bright wrists.

Both pages: everything by Oscar de la Renta. Turnouts of black Anglo Fabrics wool loomed in America; wool challis print by Bernard Nevill of Liberty of London. Both: Saks Fifth Avenue; Sakowitz; El Palacio de Hierro, Mexico City. Turnout this page: Swanson's; Frost Bros. David Evins boots, to order at I. Miller. Makeup: Pablo for Elizabeth Arden.

Long peasanty dirndls
for evening in a rich
collision of colour
and pattern . . . left,
long challis dress . . .
tie-dyed headscarf,
tie-dyed mink muff,
bright balls of coral. . . .
Jewel-bright flowers, right, glowing on
a purple panne velvet midi shirtdress
. . . head wrapped in apricot,
apricot tie-dyed mink muff.

Left: dress by Rodrigues, of Orlon challis. About $110. Bonwit Teller; Garfinckel's, Washington, D.C.; Goldsmith's; Swanson's; Neiman-Marcus. Scarf by Elizabet. Choker by Glentex. K.J.L. necklaces: Bonwit Teller. Franklyn Welsh coif. . . . Right: dress by Kasper for Joan Leslie; rayon panne velvet (Ducharne fabric). About $190. Miss Bergdorf of Bergdorf Goodman; Wanamaker's, Phila.; Garfinckel's, Washington, D.C.; Hallé's-Cleveland; Hudson's; Lazarus; L. S. Ayres; Bramson; Stix, Baer & Fuller; I. Magnin. Adolfo turban. Necklaces: Sondra S. for Eye Plus; Oscar de la Renta. Garay belt. Both pages: tie-dyed Emba mink muffs by Georges Kaplan. Other stores for both dresses: next to last page of this issue. . . . And if all this mink and luxury only makes you want more, wrap up in a cloud of Mink & Pearls Perfume, newest deliciousness from Jovan; check Ready Beauty, page 252.

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THE NEW YORK COLLECTIONS

Oh say-can-you-sea-blue–
a feast-your-eyes
patterned midicoat by
Stavropoulos in clean
brilliant colours, worn over
its own red knit shirt,
patterned slit midi
...the same print in scarlet
wrapping the head.

Top left: turnout by Stavropoulos; Brossin de Méré printed wool. At Bonwit Teller; Neiman-Marcus. John Nichols bead-fringe necklace. Van Raalte gloves. Boots, Tony the Shoemaker.... Above and right: suit and hooded wool jersey shirt by Bonnie Cashin for Philip Sills; suit of wheat-brown-and-beige wool (Chantal tweed). To order: Lord & Taylor. Also at Hengerer's; Hutzler's; Garfinckel's, Washington, D. C.; Halle's-Cleveland; Jacobson's, Michigan; L. S. Ayres. Hat, Bergdorf Goodman. Aris gloves. Cliff Nicholson necklace at waist. Tapestry boots by Battani: Best & Co....For pretty complexions to wear all day: Moisture/35, Irma Shorell's strong suit.

The suit is the news, and this is the suit: Bonnie Cashin's cutaway jacket and bouncy dirndl skirt...pattern on pattern, smoke-ring tweed and tapestry boots...brown-hooded head, wide plum hat.



Patterns, patterns, patterns—Donald Brooks's sensational bold Cretan ones, left, spurting out from the high waist and billowy wrists of his printed wool dinner dress. More patterns, right—the head wrapped in silk under a tasselled bead cap . . . the face designed to hold its own, patterned in clean pinks and blue.

Foulard all the way, cap-à-pie, right— the head scarfed, the legs booted, and the short tunic-dress wrapped by a midiskirt in the reverse side of the coin.

Both dresses by Donald Brooks. Dress, left, of Onondaga wool. At Bergdorf Goodman; Jordan Marsh, Boston; Swanson's; I. Magnin. Glentex scarf. Thomas Robbins necklace. Tasselled bead cap by Anne Glaser, at Elizabeth Arden. Boots by David Evins, at I. Miller. . . . Wool dress, above, at Saks Fifth Avenue; Jordan Marsh, Boston; Jacobson's, Michigan; Swanson's; Sakowitz. Glentex scarf. K.J.L. earrings and necklaces. Etienne Aigner bag. Donald Brooks boots.

The gilt-edged midi caftan in fake fur, slit to the thigh

Fake fur coat, left—brown and white, gold embroidery. Bill Blass for Bond Street, of rayon (Collins & Aikman fabric); about $165. Elizabeth Arden, New York; Hutzler's; Garfinckel's, Washington, D.C.; Rich's; Lazarus; Swanson's; Frost Bros. Scarfs: Glentex, Elizabet. Michael Danyon choker. Beads: K.J.L., Oscar de la Renta. Chain and bracelets by K.J.L. Hanes tights. Boots by Herbert Levine, at Bonwit Teller. Leopard-printed dress, right, and feather shawl, by Mollie Parnis; silk and Lurex (Orceyre fabric). Saks Fifth Avenue; Sakowitz. Pearly grey ropes by Kenneth Lane for Laguna. Monet rings. Schiaparelli tights. I. Miller shoes. Jungle-blond hair here could have searched for Happiness by Clairol—a foam-in conditioning hair colour. Coif by Franklyn Welsh.

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The floating jungle—leopard chiffon with a tickle and a wrap of ostrich



Near right: dress by Chester Weinberg; silk organza bodice, wool skirt. Saks Fifth Avenue; Swanson's; Sakowitz. The chokers by Odyssey, John Nichols. Anne Glaser bib for Elizabeth Arden. Odyssey bracelets. Peter Monsanto rings. Round-the-Clock tights. Charles Jourdan boots. . . . Opposite top: coat, dress, and necklace by Oscar de la Renta; rayon velvet. Saks Fifth Avenue; Swanson's; Frost Bros.; El Palacio de Hierro, Mexico City. Hanes tights. Shoes: Piero Nuti for I. Miller. Dynel braids, both pages: Tovar-Tresses. . . . Opposite right: one-piece dress by Nando Sarmi, of silk chiffon and embroidered brocade. Bonwit Teller; Montaldo's; I. Magnin. K.J.L. choker. Tights, Beautiful Bryans. Shoes from the Italian Workshop of Jerry Edouard, by Pancaldi. The coiffures by Franklyn Welsh.

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Lauren Hutton, left, in Chester Weinberg's spectacular little skirt-and-sweater dress that's all design and dazzle and needlepointy patterning.

Crushed velvet long coat by Oscar de la Renta, above—bottle green massed with bright embroidered flowers and sable; crushed velvet dress to match. The night of the shirt and skirt, right—Sarmi's black chiffon ruffles and an espalier of golden embroidery.

Mischievous monkey fur, shaggy, spiky, black—the real thing from Africa's Gold Coast—shagging the sleeves of Jacques Tiffeau's slashed, sashed black Melton coat...spiking short black moonboots with pants tucked in.

Python, holding mink in its vise-like grip, right—great version of the fur-and-skin team-up by Christian Dior Furs, New York.



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Left: black monkey and Melton cloth coat. Woolmark coat of Stevens Worumbo wool loomed in America. Saks Fifth Avenue; Halle's-Cleveland; Sakowitz; Frost Bros. Black wool jersey pants; Golo monkey boots. Aris gloves..., Right: coat of sand dyed Black Cross mink belted and trimmed with natural python. By Christian Dior Furs, New York. Also at Rich's; Frost Bros.; I. Magnin; Holt Renfrew of Canada. Beauty Mist tights. Boots by Moya Bowler for Jerry Edouard. Watch: Geoffrey Howard for Sheffield. Grandoe gloves. Paragon wig arranged by Franklyn Welsh.

THE NEW YORK COLLECTIONS



Yemen lamb—
joining the ranks
of shaggedy,
raggedy,
brindly
unfamiliar furs
—Maximilian
ties it with a
leather sash,
leather tassels. . . . Pure, demure—
romantic white satin by Geoffrey Beene,
with a black velvet
bodice lined up in gold braid.
THE NEW YORK COLLECTIONS



Left: Yemen natural lamb coat, made to order by Maximilian. Also at Sakowitz. Sheffield watch. Crescendoe-Superb gloves. Tights by Bewitching. Boots to order: Battani Boutique. . . . Right: long dress of satin and velvet by Geoffrey Beene, of silk and wool satin (Abraham fabric). Bonwit Teller; Lazarus; L. S. Ayres; Sakowitz; Frost Bros. Rings: Kenneth Lane for Laguna. Stanley Hagler necklace, worn in hair. On the face: new Secret of the Sea eyeshadow in pale yellow; Creme Blusher Stick for cheeks. Both by Dorothy Gray. Both pages: Tovar-Tresses Dynel braids and tassels in hair. Franklyn Welsh coiffures.

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Near right: fisher-edged midicape, of wool-and-rayon tweed (Orceyre fabric). Tunic and pants in ribbed, knitted wool and silk. All by Donald Brooks, at Bergdorf Goodman; Jordan Marsh, Boston; Jacobson's, Michigan; Swanson's. Earrings by Stanley Hagler. Kislav gloves. Boots: Moya Bowler for Jerry Edouard....Far right, above: woolmark trenchcoat in camel broadcloth, by Frank Masandrea for Modelia; about $165. Bonwit Teller; B. Forman; Hengerer's; Joseph Horne; Swanson's; Sanger-Harris; Sakowitz; Frost Bros.; J.W. Robinson. Korrigan sweater. Shoulderbag by Custom Design. Watch: Geoffrey Howard for Sheffield. Herbert Levine boots....Far right, below: turnout in grey angora, lamb's wool, and nylon (Baron fabric), by Judith Wister for Traina Boutique; about $145. Bonwit Teller; B. Forman; Hengerer's; Stix, Baer & Fuller; The Denver; Swanson's; Sanger-Harris; Sakowitz; I. Magnin. Riviera sunglasses. Choker by Susana Salgado. Sheffield watch. Christian Dior boots. Coiffures by Franklyn Welsh.

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Great circle of tweed, rimmed with fisher— Donald Brooks's magnificent midicape, left, in grey-black-taupe tweed. Swung over grey knitted pants, tunic, crushy suède boots....

Irresistible winter coat—the new midi-trench, above right: wrapped, belted, terrific in camel wool flannel worn over grey pants. By Modelia....

A long softness of grey, like fog on the moors— the fleecy grey turnout, below right. A long sweatery coat— like an endless cardigan —over a laced top, easy pants. By Traina Boutique.



For glitterbugs—Adele Simpson's long twinkling tunic, left, of fiery brocade, up to its knees in fox, over satin pants. . . .

For the slitherers—Anne Fogarty's snake-printed panne, right, slit high over snake boots, patterned tights.



Opposite: brocade tunic patterned in black, red, burnished gold, with a black fox cuff, black satin pants. By Adele Simpson; metallic and silk brocade (Kandelaft fabric). Best & Co.; Garfinckel's, Washington, D.C.; Halle's-Cleveland; Hudson's; Lazarus; Bramson; Maas Brothers, Florida; Goldsmith's; Stix, Baer & Fuller; I. Magnin. Paragon wig of Kanekalon, arranged by Franklyn Welsh. Glentex choker. Cliff Nicholson necklace. Rings by Vince Pasacane and K.J.L. . . . This page: snaky dress and boots, of lightweight panne in brown and white. Anne Fogarty dress; acetate velvet. About $110. Lord & Taylor, N. Y.; B. Forman; Wanamaker's, Phila.; Rich's; Hudson's; L. S. Ayres. Chokers: John Nichols. Necklace: Anne Glaser, at Elizabeth Arden. Peter Monsanto rings. Prestige tights. Franklyn Welsh coiffure. Other stores, both turnouts: next to last page, this issue.

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This page: dress by Marshall Klugman for STJ; rayon matte jersey (Jasco fabric). About $90. Bloomingdale's; Wanamaker's, Phila.; Burdine's; Halle's-Cleveland; Swanson's; Sanger-Harris; Sakowitz; Frost Bros.; I. Magnin. Odyssey ankle bracelet. Round-the-Clock tights. Charles Jourdan boots.... Opposite: a woolmark coat by Belle Saunders for Abe Schrader; Stevens Hockanum wool loomed in America. With its own long black dress (not shown). Best & Co.; Jordan Marsh, Boston; Garfinckel's, Washington, D.C.; Hudson's; Bramson; Goldsmith's; L.S. Ayres; Stix, Baer & Fuller. Other stores, next to last page, this issue. Pakistani cap by Odyssey. Both pages: feather-and-coral earring by Cliff Nicholson; end of September at Narcissa. Bead-scarf by Anne Glaser for Elizabeth Arden. Coifs: Franklyn Welsh.

Silky, slinky black jersey long dress by STJ, left—hip-smocked and knockout with feathers, beads, bright-red shinyshoes. The feathered earring, right—flamingo pink piercing the ear and flying past the cheek. Can't-miss-it red wool from Abe Schrader—the longest coat for evening, for anything.

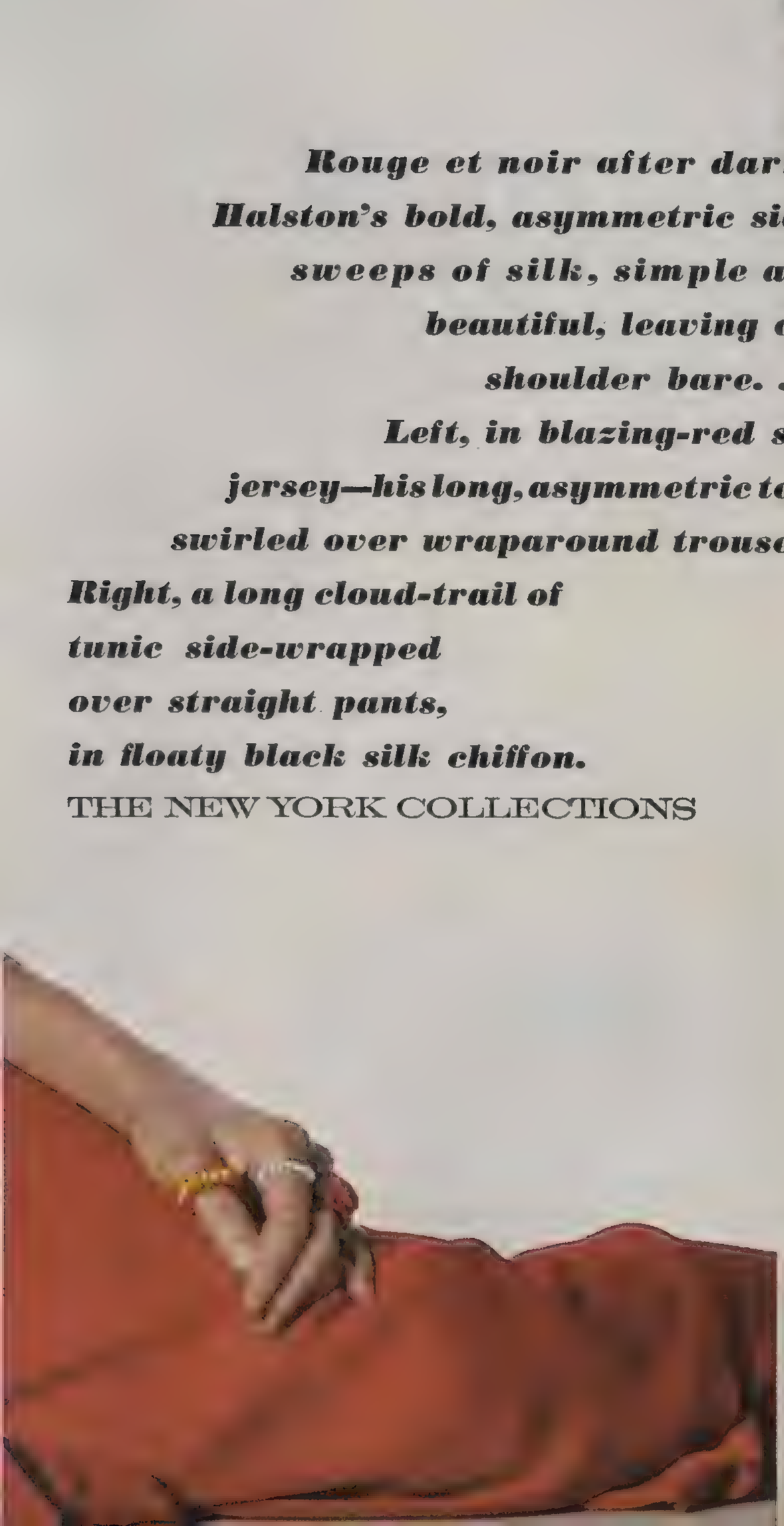
PENN





Rouge et noir after dark—
Halston's bold, asymmetric side-
sweeps of silk, simple and
beautiful, leaving one
shoulder bare. . . .
Left, in blazing-red silk
jersey—his long, asymmetric toga
swirled over wraparound trousers.
Right, a long cloud-trail of
tunic side-wrapped
over straight pants,
in floaty black silk chiffon.

THE NEW YORK COLLECTIONS



Both costumes, to order: Halston. Left John Nichols choker. Rings: Peter Monsanto. Right: K.J.L. earrings and rings. Tights: Beautiful Bryans. Halston sandals. Coifs, both pages: Franklyn Welsh. Tovar-Tresses Dynel braid, left.

PENN



Evenings—
see how they
cover....Shiny
pink satin
by Sarmi,
wrapped in
feathers....
Jacques
Tiffeau's
long black
wool that
buttons—
unbuttons,
right, over
dotted,
booted
legs....
Rona's studded black
crêpe with a slit,
far right—violet satin
boot swinging through.

THE NEW YORK COLLECTIONS

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Far left: long pink satin dress, shawl bordered in feathers. By Nando Sarmi, of Qiana nylon (Onondaga fabric). Bonwit Teller; Sakowitz; I. Magnin. Coral beads and rings by K.J.L....Centre: black wool crêpe, buttoned front. By Jacques Tiffeau. At Best & Co.; Sakowitz; Frost Bros. Beautiful Bryans tights. Golo boots....Left: black crêpe with gilt nailheads, high slit. By Nardiello for Rona, of Celanese acetate and rayon (William Rose fabric); about $165. Best & Co.; Wanamaker's, Phila.; Hudson's; Sakowitz; I. Magnin. Love Leather braided thong. Boots by Battani. Shell and bead necklaces, this page, by Vince Pasacane.





Brocades of the East
—Lauren Hutton
wears pink and gold
with a gauzy top,
shimmery skirt,
by Oscar de la Renta. . . .
Belle Époque brocade—mauve and
gold as Eloise Curtis
does it: with
ribbons, leg-o'-
mutton sleeves, a
million pleats
over violet boots.

Opposite: Oriental brocade by Oscar de la Renta. Chiffon bodice of Lurex and silk (Bianchini fabrics). Saks Fifth Avenue; El Palacio de Hierro, Mexico City. Necklaces by Oscar de la Renta. David Evins shoes, at I. Miller. Blue raccoon-eyes, with Elizabeth Arden make-up. . . . Above: mauve-and-gold brocade by Eloise Curtis for Happenstance, of rayon, metallic, and nylon (G. Hirsch fabric); about $165. At Altman's; Hengerer's; Wanamaker's, Phila.; Garfinckel's, Washington, D.C.; Bramson; J. W. Robinson. K.J.L. necklace. Boots, to order at Battani Boutique.

Right: Chemise Lacoste by David Crystal, of Dacron; about $66. Altman's; Garfinckel's, Washington, D.C.; Jordan Marsh, Florida; Kaufmann's; Hudson's; Dayton's; Chas. A. Stevens; Montaldo's; Harzfeld's; Battelstein's. Genesis hair tassels. Glentex scarf. Cliff Nicholson necklace, at Henri Bendel. Wristlets: Bruce Rudow, Custom Design. Battani boots, Best & Co. Other stores: next to last page, this issue. . . . Centre, above: woolmark dress by Frank Adams for Studio Six, of red-green-black print (Couleur International fabric). About $145. Altman's; Rich's; Bramson; Sakowitz; I. Magnin. Necklaces: K.J.L., Oscar de la Renta, Vendôme. Rings: Castlecliff, K.J.L. Emba dyed mink muff: Georges Kaplan. Golo boots. . . . Centre, below: Dia Diodato turnout. Woolmark sleeveless coat of Stevens Worumbo fabric; about $145. Jumpsuit of wool knitted in America; about $90. Martha. Glentex scarf. Headband by Love Leather. Sheffield watch. Boots, to order at Capezio. . . . Far right: wool shirtdress by Luba for Elite, in junior sizes; about $160. Franklin Simon; Hutzler's; Garfinckel's, Washington, D.C.; L. S. Ayres; Stix, Baer & Fuller; Swanson's; Sakowitz. Odyssey scarf. Custom Design choker. Necklaces: Coro, K.J.L. Oscar de la Renta bracelets. Peter Monsanto rings. Boots: David Evins for I. Miller. All belts: David Mehler for Dame.

In the purple, in the boot, left— David Crystal's nifty knit pants suit, shirt-buttoned in shiny brass.

Out of the world of poppy-seed cakes, feather beds, and bright-red boots, left, comes Frank Adams's flounced, printed dirndl—worn for evening here with a tie-dyed big fur muff.

All pattern and perfection, right—that's Luba's shirtdress for you to unbutton as high as you like —over your highest boots.... Purple wool midivest, below, rimmed in purple leather and so long you wear it as a coat— Dia Diodato's way—over a taupe wool knit jumpsuit that tucks its legs inside patch-snake boots.



Left: metallic knit mididress and pants by Leslie Fay, of cotton, acrylic, and Mylar (Fabricland fabric); about $60. Lord & Taylor; Jordan Marsh, Boston; Hutzler's; Garfinckel's, Washington, D.C.; Joseph Horne; I. Magnin. Choker: Alexis Kirk. Beads: K.J.L., Oscar de la Renta. K.J.L. cross and ring. Golo boots. Paragon wig of Kanekalon, arranged by Franklyn Welsh. . . . Right: green silk chiffon dress with an ostrich-feathered poncho. Elinor Simmons for Malcolm Starr. Saks Fifth Avenue; The Denver; Sakowitz; Frost Bros. Headpiece by R. F. Clark for William de Lillo, at Bergdorf Goodman. Blushing on cheeks and chin, Incandescent Cheek Paint—rosiness in creamy soufflé form by Frances Denney. Other stores for both turnouts: next to last page.

THE NEW YORK COLLECTIONS

The moondust twins,
left—silvered white
shirtdress, pants
tucked into boots.
By Leslie Fay. . . .
A green scene in chiffon by
Malcolm Starr, right—
full and filmy,
fringed in feathers,
with a whimsical
wimple of
shiny discs.

PENN

Absolutely smashing, this black velvet midicoat from Harold Levine, left—piped in black satin, wrapped and tied, plus a torrent of beads, bright-violet satin boots....

Pattern, colour, splash, dash—Branell's printed velvet tunic, above, slit high over pants....

Polished hair and white crêpe—tunic and pants from Gino Charles, polished off with snowy fur tassels, beads, violet satin boots.

PENN

Far left: coat by Don Breitinger for Harold Levine, of rayon velvet. About $200. At Saks Fifth Avenue; Swanson's. Scarf necklace by Anne Glaser for Elizabeth Arden. Grandoe gloves. Bagatelle bag.... Near left: turnout by Branell, of brown-and-orange printed rayon velvet (Ducharne fabric). Late autumn at Best & Co.; L.S. Ayres; Sanger-Harris; Frost Bros. Shell necklaces by Vince Pasacane. K.J.L. rings. Beauty Mist tights. Shoes, Moya Bowler for Jerry Edouard. Paragon wig of Kanekalon, arranged by Franklyn Welsh.... Right: tunic and pants by Beverly Moyer for Gino Charles; Acele acetate and Enka rayon crêpe (Bloomsburg Fabrics). About $130. Miss Bergdorf of Bergdorf Goodman; Garfinckel's, Washington, D.C.; Hudson's; Goldsmith's; Swanson's; Sanger-Harris; Sakowitz; I. Magnin. Glentex scarf. Genesis thongs. Cliff Nicholson necklace. Belt, Anne Glaser for Elizabeth Arden. Bagatelle shoulderbag. K.J.L. rings. Battani boots, both pages.



The swing to suits, swing to violet, left—Seymour Fox's short jacket, slit skirt, tabbed with black buttons. The dash of a double-faced cape, right—Burgundy faced with Burgundy-and-white plaid swooped over a black turtleneck, jersey pants.



PENN

Far left: violet midisuit by Seymour Fox in Anglo Fabrics wool, loomed in America. At Bonwit Teller; Montaldo's; Swanson's; Lou Lattimore. Malbé shirt. Adolfo hat. Gucci bag. Gloves: Ben Berger. Golo boots. ...Above: wool turnout by Seymour Fox, at Bonwit Teller; Nan Duskin; Garfinckel's, Washington, D. C.; I. Magnin. Cap: Ronald Kolodzie for Genesis. Necklace by Vince Pasacane. Belt by David Mehler for Dame. Ben Berger mittens. Berkshire tights. Shoes by Pierre Cardin.



Double-breasted, shaped to the waist, left, Pierre Cardin's navy Melton coat with width at the hem—swinging clear of the leg as you walk.

Dash-it-all looks, near right—the shaped and easy black wool jersey coat Geoffrey Beene puts over matching pants.

Belted is beautiful, far right, giving Kasper's knife-sharp black wool coat all its great midi-swing and flare.

Near right: turnout by Pierre Cardin-New York, of Blin & Blin-TSM wool (shirt and skirt not shown). Bonwit Teller; B. Forman; Garfinckel's, Washington, D.C.; Joseph Horne; Hudson's; Shillito's; L. S. Ayres; Swanson's; Frost Bros. Hat: Bergdorf Goodman. Korrigan sweater. Sheffield watch. Tights: Burmil-Cameo. Shoes: Walter Steiger by Pancaldi. . . . Centre: woolmark turnout by Geoffrey Beene; Jasco fabric. Saks Fifth Avenue; Jordan Marsh, Boston; L. S. Ayres; Swanson's; Frost Bros. Glentex scarf. Van Raalte gloves. . . . Far right: woolmark turnout by Kasper for Joan Leslie, of New Editions fabric. About $160. Saks Fifth Avenue; Jordan Marsh, Boston; Jacobson's, Michigan; L. S. Ayres; Goldsmith's; Swanson's. Cap: Ronald Kolodzie for Genesis. Glentex scarf. K.J.L. bracelet. Round-the-Clock tights. Charles Jourdan shoes. Other stores, this page: next to last page of this issue. Crossing every lip in sight: Orlane's fresh-picked Dahlia lipstick.



FENN

This page: turnout by Anne Klein. Pants, about $70, and weskit, about $130, loomed in America; sash about $28; rayon crêpe shirt about $50. Bloomingdale's; Wanamaker's, Phila.; Hutzler's; Rike's; Rich's; Hudson's; L. S. Ayres; Boston Store; Swanson's; I. Magnin. K.J.L. cross and rings. Herbert Levine boots. (For other stores, see next to last page of this issue.) And for glowing words on new Revenescence Moisture Glow from Charles of the Ritz, see Ready Beauty, page 252. . . . Right: turnout by Nat Kaplan, of rayon velvet; shirt of rayon crêpe. About $200. Bonwit Teller; Hudson's; L. S. Ayres; Swanson's. Necklace by Cliff Nicholson. Charles Jourdan boots. Coiffures by Franklyn Welsh.

PENN

Evening is whatever mood you're in. Pants? Two smasheroo looks in black....Midi weskit and gaucho pants of black wool, left, pure swash turned out by Anne Klein with a stock-tied white crêpe shirt, the waist tightly sashed in scarlet satin....

Black velvet and jewel bands from Nat Kaplan, right— bolero and wide, high-waisted pants, fur-tasselled white crêpe shirt and lacquery red boots.

THE NEW YORK COLLECTIONS





THE NEW YORK COLLECTIONS

Snakes, left—Viola Sylbert's cobra skirt slithering down plum over a plum-and-white reptile-print shirt. All for the love of leather, centre—a laced poncho from Chester Now in chestnut suède, done with flare and fringe and matching knickers to tuck into red suède boots. The shine you can't miss, far right—Jacques Tiffeau's crinkly vinyl hooded coat sashed with fringe over matching black pants.

Left: snake skirt, matte jersey shirt by Viola Sylbert for Bendel's Studio. Also at Nan Duskin; I. Magnin. Adolfo hat. Clifton Nicholson necklace. K.J.L. rings. Bag: Andrea Aranow for Dakota Transit. Hanes tights. Shoes: Moya Bowler for Jerry Edouard. Right: turnout by Chester Now. Bloomingdale's; Sakowitz; I. Magnin. Our raccoon tails. Susana Salgado choker. Crescendoe-Superb mittens. Golo boots. . . . Far right: turnout: Jacques Tiffeau. Bergdorf Goodman; Sakowitz; Frost Bros.; Joseph Magnin. Sheffield watch. Ben Berger mittens. Kickerino boots. Both pages: Franklyn Welsh coifs.

PENN



People are TALKING about



. . . The headlines but not the secret dialogue between the U. S. and the Soviets about the Middle East. . . . *Blow Softly in Jericho* by Ephraim Kishon of Israel, who has written a funny book about his country: "Since our Government sees in peace a precondition for peace, it cannot waive a dialogue between the parties as a well-tested means of communication. Naturally our neighbors cannot agree to this demand, which borders on blackmail, as it would create the impression that they had been defeated in war by a state which actually exists."

People are talking about . . . *The word karma used as "he has a very bad karma" or "we have very deep karmic ties," perhaps the dreariest character analysis since head bumps. . . . The twelve serigraphs of birds signed by Karl Zerbe, a significant artist who has allowed Le Moyne Art Foundation to sell this limited-edition portfolio for $1,000 for the Foundation's work in education and community service. . . .* Outlaw, *the new record album by Eugene McDaniels, a remarkable singer-songwriter who wrote: "Hey America/You could've had it any way you wanted." . . . Mick Jagger, the Rolling Stones' switched-hip singer, with James Fox in the walloping movie* Performance, *in which he plays a dropped-out pop star with unbanked intensity and simple grace that prevail over such distractions as cold crime, kinky sex, and a drugged trip as disorienting as the thing's plot.*

People are talking about . . . The clarity and romanticism of Richard Dufallo, a musical conductor who has a special feeling for young contemporary composers and an even more special feeling for the mysteries of aleatory scores. . . . *George III and the Mad Business* by Ida Macalpine and Richard Hunter, two English psychiatrists who give in this book a new diagnosis for poor King George III who let the American Colonies go: George, they say, was not crazy but suffered at times from a rare hereditary disease, porphyria, which affects the nervous system, causing giddiness, agitation, confusion, rambling talk not easily distinguishable from delirium or lunacy, tremors, stupor, and convulsions. . . . The testimony of Robert B. Choate before a Senate subcommittee in which he talked about the nutritional values in sixty cereals, many advertised on Saturday mornings in what is known as kid-vid ghetto time; Choate's best, in order, are Kellogg's Product 19, General Mills's Kaboom, and General Mills's Total, but Wheaties is No. 29 and Kellogg's Corn Flakes No. 38, with No. 60, Nabisco Shredded Wheat. . . . *The Angel Levine*, a soft, non-violent, drugless movie, chronicling a contemporary Job, who has a dozen misfortunes except boils, played magnificently by Zero Mostel with a running walk and a despairing wit, who becomes friends with Harry Belafonte, an endearing probationary angel, speaking Hebrew with an accent.

FRANK AND ELEANOR PERRY, who have such attractive clustered hang-ups they are almost—not exactly—unbelievable. She is a writer, mostly of films. He, a director and producer, mostly of films. They made *David and Lisa*, *Last Summer*, and the new *Diary of a Mad Housewife*, a comedy-like pemmican, tough, salty, and invigorating. With her easy fussless prettiness and grey hair, Mrs. Perry, who has two grown children, looks the way Dear Abby should; Mr. Perry, a Mafia Kewpie. Together they are cosy, gregarious, nice, and sharp-eyed. But they have these hang-ups. On each other, for instance: They work together like a pair of saddle shoes. On making movies only out of stories they understand from their nerves to their ears. On planting around their fictions and stars real places and non-actors. On not making Hollywood films. Now they are in Spain where Frank Perry is directing "the dingiest, Daumier, gin-lane Western," about Doc Holliday from a script by Pete Hamill (this time Mrs. Perry is "consulting"). Some Perry movies, such as the beautiful television film of Truman Capote's *A Christmas Memory*, have won prizes, set precedents. Some, such as *Ladybug, Ladybug*, have taken belly whoppers. But all Perry films are curious, warming fluoroscopes: People's hearts show through.

BRUCE DAVIDSON





Danny La Rue?

Danny La Rue, one of the highest paid British performers, grand and funny—as wildly magnificent as the greatest Follies beauty except that he is in on the joke. She is a man. Spike-fingered, grey, forty-two with an easily disguised heavy beard, brown eyes, and swoop gestures, La Rue has been armoured in furs, wigs, and opera hose for twenty years, during a good eight of which he never earned more than twenty dollars a week as part of a chorus line. Born Daniel Patrick Carroll, Danny La Rue shares a house with his mother in Hampstead from which he drives one of his cars to London's Palace Theatre and later to his nightclub in Hanover Square, often getting only four hours' sleep. This grind entirely suits him. La Rue sacks the loot away except for a few obvious luxuries like his three cars and owning part of three greyhounds and a racehorse. Beside the take from his Hanover Square club, one of the most popular private clubs in England, and his appearances on television, he has a three-year contract with the Palace Theatre for $720,000 for his latest revue *Danny La Rue at the Palace*. Shrewd, he turned down the leads on Broadway for both *Hello, Dolly!* and *Mame*. "It takes a woman to play a woman." When La Rue steps into the spotlight, awash in satin, a crazy, bawdy allure takes over. He makes swipes at women that no other man or woman could get away with—which is perhaps why he is the only man dressed as a woman, outside of traditional pantomime, who has ever given a command performance for H.M. Queen Elizabeth II. In drag, La Rue's curiously mechanical walk, his rococo disguises that appear and disappear with kaleidoscopic swiftness, his deep-indigo jokes, his top-drawer characters like Lady Cynthia Grope are delivered with a wide, mocking grin and a wink at the audience. Bosomed up in a red bathing suit, in a voice a street vendor might envy, he says, giving a pretty fellow contestant the once-over in a Miss World sketch, "Don't let the wig fool you, mate."

SNOWDON

EXTRAVAGANT CASATI

by Philippe Jullian

London, one winter night in 1950. Under the yellow glow of fog-shrouded street-lamps, Piccadilly lay deserted. A small, black figure advanced uncertainly, tugged forward by two dogs. As it drew nearer it grew stranger: A veil partially concealing the face depended from a wide-brimmed hat, to which a rose had been pinned. A shapeless black velvet cloak enveloped the figure; it was trimmed with worn fur—was it monkey?—or perhaps with feathers matching the pale-purple boa that could have provided only scant protection against the cold. Visible below the cloak were trousers such as women wore at the beach in the 'thirties, and below the trousers, spike-heeled shoes. Buckles glinted on the shoes, jewel-encrusted embroideries gleamed against the velvet, and paillettes scattered over the veil glinted in the dreary lamplight. A black-gloved hand on which several rings also sparkled, brushed the veil aside. The face was that of a sinister Pierrot, utterly white, the thin mouth a slit that seemed to be of the same black as the rings encircling the eyes. The high cheek-bones, the forward-thrusting chin, the long neck bespoke the apparition's class. Was this the vampire Nosferatu in drag or the daughter of Dracula turned grandmother? Had Miss Havisham discarded her bridal veil for the costume of the Blue Angel? Or had the Queen of the Night escaped from a production of *The Magic Flute* during a shipwreck? Assuredly it was no Madwoman of Chaillot. On this skeleton tawdry fineries had acquired an elegance beyond the canons of any fashion. This figure could arouse panic—but pity, never. The dogs, bundled in the same fur that bordered the cloak, were leading the spectre, as if she were blind, toward a block of service flats, the front door of which was opened by a porter who bowed respectfully.

"You ran into Luisa," my old friend Tony de Gandarillas said next morning, when I told him about my vision. "You must meet her! She is such fun!"

"Who is Luisa?"

"Who is Luisa? . . . The one woman who ever astonished D'Annunzio, the one woman



who was painted by Boldini, Van Dongen, Augustus John, and dozens of others . . . Luisa, who wore necklaces of snakes and rested on pillows of leopards—all of them alive, of course. Luisa who had a palace in Milan and another in Venice, who owned the most beautiful of emeralds, who wore chinchilla on the Lido and lamés in St. Moritz . . . Luisa, who ordered the likenesses of her lovers modelled in waxen figurines. Luisa, who once had everything and who now has nothing, apart from the few friends she continues to astonish. In a word—Luisa Casati."

I refused to meet my vision again: I do not like legends to be "such fun." However, since that night how often I have met the Marchesa Luisa Casati in a museum, in a novel, in old numbers of Vogue, in the reminiscences of all those personages who for the first three decades of our century set the fashion—the fashion of the couturiers, naturally, but especially the style of poets and painters. All of them hailed the Marchesa as fashion's guiding spirit; some called her "the divine marquise," in homage to the Marquis de Sade, whom she would most likely have intimidated, just as she did in fact decline to agonize for the sake of Gabriele D'Annunzio. Then, when I began writing a life of D'Annunzio, I plunged into research that brought me into a more intimate acquaintanceship with this woman whose life never for one moment belied the legend that began to grow up around her when she first appeared in society, around 1900.

She had been born in Milan about 1875, but she never possessed any identity papers, having always had a horror of figures because they reminded her of debts and dates. Her father was a very rich industrialist of Viennese origin; and she, while still quite young, married a very rich Milanese patrician, the Marchese Casati Stampa. No one remembers having seen her as a girl. When she made her first appearance she was already a young woman, very slender, dressed in white, reserved in speech. People admired especially the mass of flaming hair that crowned her pale face and her green, almond-shaped eyes. Already aware of her own beauty, she wanted it to be eternalized in art. The Russian sculptor Troubetzkoy, who was living in Italy at the time, modelled an elegant statue of her accompanied by a greyhound; Vitelleschi was the first artist to capture the fascination of her (Continued on page 419)



LA MARCHESA LUISA CASATI STAMPA: BEAUTY OVERSPENT

In Venice about 1900, a young girl with green eyes and red hair began to squander the clothes, the makeup, the jewels, the animals, the manner—preserved in portraits—that made her, "La Casati," for decades one of the most extraordinary persons in Europe. *Left:* One of Baron de Meyer's photographs of Luisa Casati (1912). *Above:* A portrait of the Marchesa by Giovanni Boldini (about 1911, Galleria d'Arte Moderna, Rome). *Right:* Painting of La Casati by Van Dongen (private collection).

ASTONISHING CASATI

THE MARCHESA'S BIZARRE AND MYTHIC BEAUTY—ITSELF HER OWN MASTERPIECE—SNARED ARTISTS, DEVASTATED MEN, HELD HER WORLD.

Ca Casati won the model for this illustration by a German artist, Alastair, for "The Sphinx," a poem by Oscar Wilde.

She dazzled at one ball as the love goddess Astarte.

Her statue by a Russian prince, Paul Troubetzkoy, about 1909.

The great French couturier Poiret made this dress for Casati around 1913.

Marchesa Casati painted by a Spanish portraitist, Federico Beltrán y Masses.

A wax "Marchesa Casati" doll by Catherina Barjansky.

La Casati, photographed by Baron de Meyer, about 1913.

Painted by an Italian, Marchese Gaspare Vitalleschi degli Azzi.

Marchesa Casati at St. Moritz, about 1922.

Another of Alastair's drawings of Casati as an illustration for "The Sphinx" of Oscar Wilde.

Sculpture by Giacomo Balla: "The Marchesa Casati with Eyes of Mica and Heart of Wood" (1919).

The Marchesa as she was drawn by Gustav Mossa, about 1915 (collection Martin du Nord, Paris)

Her sculptured head by Jacob Epstein (Beecroft Art Gallery, Southend-on-Sea, England)

Casati at the Beaumont ball, 1937, as Elizabeth of Austria.

Casati, painted by an Italian Futurist (1914).

Casati with a black hat veiling her amazing eyes, about 1939.

WHO'S SO LIBERATED

The first time Women's Liberation (as opposed to its older, weaker sister, Women's Emancipation) hit the news was 1968. A group of protesting women turned up at the Miss America finals in Atlantic City, New Jersey, and . . . burned bras. The symbol of male tyranny and oppression of Woman-as-Object: ban *Playboy*, cosmetics, Little Woman-oriented advertising; reform, radicalize—it was heady stuff. Now there are numerous organizations: Redstockings, NOW (National Organization for Women), Women's Liberation Front, WITCH (Women's International Terrorist Conspiracy from Hell). In London there is the Women's Liberation Workshop that recently held a Liberation weekend (no men) at Ruskin College, Oxford. But, it's one thing being liberated in a seminar, quite another at a dinner party, in the office, in bed. . . .

TUESDAY

The heavy bore and the knight errant.

Dinner at Julia's is for 8:30. By 8:15 everyone has arrived and is standing around looking at everyone else, sipping, variously, champagne, Bacardi, and Chambéry-on-the-rocks. The hostess, whom I hardly know, is said to be married to one of New York's top abortionists. The people are unpromising: a middle-aged journalist whom I already know; a blond girl—perfect specimen of petrified fifties, rich, right down to the narrow black velvet pants; a guy called Toni who could be queer though he probably isn't; a man who promotes things; the hostess; and a man called William with grey hair who turns out to be the husband. I can tell it's going to be a bad evening right off. The hostess sits me next to the middle-aged journalist and the promoter. Toni brings in the first course that he, for some reason, has cooked: lobster quiches with a thick rich sauce.

The promoter, who is called Lionel, is telling me about the Living Theatre. When he has finished telling me about that, he tells me about the United States (where I live and where he once spent a weekend); the situation in Ulster, Ireland; the latest discoveries about DNA; and the true story behind the Beach Boys. You really have to hand it to Lionel; he is nothing if not catholic in his interests. With smooth assurance, mopping lobster sauce from his chin, he moves on to the films of Ingmar Bergman.

"Take, for example," he says, "the scene in *Persona* in which Harriet Andersson. . . ."

"Harriet Andersson wasn't in *Persona*," I say, unable to bear it any longer.

"Of course she was," he says nicely, "do you remember, she played the nurse?"

"That was *Bibi* Andersson," I say.

There is an ugly silence all around the table. I feel guilty.

"I'm sorry," I say, "but I have this ridiculous total recall for names."

"In this case," says Lionel firmly, "I think you're wrong. Now in the scene as I remember it, Harriet Andersson was telling the actress how she. . . ."

"She's right," says my journalist friend. "It was Bibi Andersson."

There is another silence at the end of which Toni simpers and says, "Oh well, they're all blondes, aren't they, darlings?" and goes out into the kitchen where he has a canard en croûte.

"Really," says Lionel, leaning across in front of me to the journalist, "if you imagine I don't know the difference between Harriet Andersson and Bibi Andersson, you're very much mistaken."

"Obviously you don't know or else you haven't seen *Persona*," says the journalist leaning in front of me on the other side.

"I have, as a matter of fact, seen it several times," says Lionel. "I think you'll bear me out on that, won't you, love?" This to the rich girl, who shrugs. "And I do happen to be something of a specialist on Bergman, so I don't think there's any question of a mistake." He downs his claret in one emphasizing swallow.

"Please," I say, leaning forward desperately between the two of them. "It's not worth arguing about, but I do know that. . . ."

"What do you mean it's not worth arguing about?" says the journalist, vinously belligerent. "He's just contradicted you, and you're right."

"I did not contradict her," says Lionel. "I merely politely pointed out that she was in the wrong."

"You didn't politely point out; you were damn rude."

"This was a private argument between me and this lady here, who for all her other undoubted advantages appears to be manifoldly ignorant about the films of Ingmar Bergman. . . ."

I lean back and let it flow over me. . . . "Films and filming" . . . "*cahiers du cinéma*" . . . "the New York Film Festival" . . . "at Cannes" . . . "irritating" . . . "unnecessary." "Perhaps you all really mean Max von Sydow," says Toni.

Question: What does a liberated woman do when she is (a) patronized and (b) unnecessarily defended? It is fairly easy to deal with ill-informed heavy-male bores. What do you do about knights on white chargers?

THURSDAY

The dilemma of dealing with the backward native.

We are, actually, in West Virginia trying to hire a car. It takes time, hiring a car in West Virginia: There are a lot of preliminary forms to fill in. Man first: date of birth, address, any previous motoring offenses, state of insurance, occupation. It all goes off very smoothly. My turn. We got through it all without a hitch until we reached the occupation part. Interrogator smiles and begins writing, "Ah, no bother," he says in broad tones. "Housewife, H-O-U-S-E-. . . ." "Er no, actually, excuse me," I say, tapping the form imperiously (I hope) with one bitten fingernail. "I'm not a housewife." "Not a housewife?" He looks disbelieving. "No, as a matter of fact, I'm a full-time, unionized, paid-up journalist," I say. He writes it in.

"Bad insurance risks journalists are," he adds sourly.

?WHY?

BY SALLY BEAUMAN

"How about housewives?" I say as sweetly as possible.

"Housewives," he says, getting out of the car so he has the parting shot, "are no trouble at all."

Question: How does a liberated woman avoid emotional overstatement that fundamentally weakens her position?

SUNDAY

The insensitivity syndrome.

I am having tea at Molly's in the East Village. Molly has three children under five and a six-week-old baby; she is radiant with motherhood. She and Claus live just off St. Mark's Place in a rundown brownstone that Claus painted in psychedelic colours until the neighbours complained. Claus and Molly are off the drugs thing now on account of what it does to the genes and the chromosomes, and they are living on welfare as Claus does not believe in the Calvinistic concept of work. There is not much furniture, but everything is very clean: Molly scrubs and washes and cleans and cooks, and she and Claus are talking about moving to the country where they will grow their own vegetables and have their own chickens and their children will be able to lead open-air lives.

Molly thinks I ought to have a baby, preferably several. "It would loosen you up a bit," she says. "Just move in with some groovy guy and look after him, have a kid. You're not making use of your natural faculties."

I mutter something about diapers, responsibilities, and freedom in that order, while Claus holds my hand to break down the inner resistances they feel I have to personal involvement. I mutter a few other things about working and contraception and woman's newfound freedom to decide whether or not and when and where to give birth,

"You have a womb and breasts," Molly says. "No pill or plastic devices can alter that."

Question: How does the liberated woman avoid sounding like a selfish bitch? Secondly: How does she stop herself becoming one?

WEDNESDAY

The time for stocktaking.

What's been wrong with Women's Liberation, I suppose, is that it has had its sights fixed on the wrong target, or else that, concentrating on one target—legal reforms to make women's *status* equal to that of men—it has ignored the other, much more difficult reform, the changing of what's happening inside women's heads. Certainly, there's been a shift in the right direction (one speaks of Liberation—not Emancipation—like Black Power and Civil Rights), but the trouble with WITCH, Redstockings, NOW, et cetera, is that they've gone over the top—they're trying to secede, trying to form their own autonomous female society, and that's just another way of dodging the central issue, which I reckon is: How does a liberated woman make out right now in a society that brought her up not to be liberated and that (Continued on page 422)



FEMINISM VS. FEMININITY QUOTIENT

Scoring ranges in a numbered scale from Cop-out to Progressive to Super-liberated, as follows:
Cop-out —10 —9 —8 —7 —6 —5 —4 —3 —2 —1
Progressive +1 +2 +3 +4 +5 +6 +7 +8 +9 +10
Super-liberated!

Jane Birkin, singer-actress: Progressive +3

At one time might have merited higher rating: Put in useful field work for the female cause (she was obviously enjoying herself) on the record "Je T'aime, Moi non Plus." However, has since given too many interviews extolling the delights of living with Serge Gainsbourg, by everyone's token, including hers, the original rat with women.

Edna O'Brien, writer, Irish expatriate, author of* The Girl with the Green Eyes *and* A Pagan Place: *Almost Super-liberated!

Would qualify for the highest accolade if it weren't for a certain feminine romanticism detectable in earlier novels, plus a tendency to call her hero Mr. Gentleman and moon about the landscape.

Elizabeth Taylor, actress: Progressive +8

Ordinarily unlikely to make the grade, since her chief claim to fame is her face, thus qualifying her for the Woman-as-Object stakes. However, as Richard Burton's accounts of her reveal, she is a pretty tough lady and can bawl out any old Zeffirelli. As the glamour-girl image diminishes with the years, she could even make Super-liberated!

Joan Baez, singer, songwriter, early activist: Cop-out —4

Might have merited higher marks in the days when protest took the form of pretty songs. But no one called "Joanie" who admits in print that she has a hard time opening doors for herself, and wears Marimekko dresses to march in, is really going to make it to the top of the Liberated League.

Susan Sontag, novelist, critic—notably "Notes on 'Camp' "—and filmmaker: Progressive +5

A tomboy who suffers from a bad Electra complex, has mysteriously produced a son, and tends to look upon men as intellectual wrestling opponents. Regrettably, no humour.

Raquel Welch, actress: Cop-out —9

Hopeless. Has single-handedly put back the cause of modern movie stars by at least twenty years. Is married. Has ambitions to be a serious actress. Doesn't want to be just a pretty face. Said sex was really all in the head. May swing to Liberation.

Charlotte Curtis, editor for* The New York Times: *Cop-out —6

No one that clever has any right to tolerate the title "Women's Editor." And what about that little heading at the top of her page—"food, fashions, family, furnishings"? Ghetto journalism has to be the first to go.

Mary McCarthy, literary landmark, author of* The Group, *a novel about the Depression generation that mothered Women's Lib: Progressive +8

Anyone who's gone through three husbands and survived being locked in a room to write by Edmund Wilson *has* to be pretty good. A trifle Junoesque. Will make Super-liberated!



BEAUTY *bulletin*

THE FANTASTIC TOSI

Piero Tosi, the Italian whose inventive makeup and costume designs have stung fashion and films

BY ALBERTO ARBASINO



***Medea*, with Maria Callas**

Piero Tosi's activity has exploded in the last few months with dazzling results: for films, his inspired costumes for Luchino Visconti's *The Damned* and ultra-barbaric ones for Pasolini's *Medea* with Maria Callas; his startling surrealist-expressionist "painted faces" for *Fellini Satyricon;* his eighteenth-century décors, nostalgic and autumnal, for Bolognini's *Metello*. With Visconti, he has worked on the film of Thomas Mann's *Death in Venice*. He is preparing too for a film of Proust's *À la Recherche du Temps Perdu*. In previous seasons, his splendid and memorable creations ranged from the tenuous pale pastels (somewhere between Chardin and Morandi) that he used a long time ago for a Venice Festival stage production of Goldoni's *Locandiera* to the macabre neo-Gothic ruin, raked by flares of hellish light, that he devised (in collaboration with Visconti) for the production of Verdi's opera *Macbeth* at the first Spoleto Festival; from the old Engandine for the opera *Sonnambula*, with Maria Callas at La Scala, to the sumptuous, velvety Renaissance of a *Euridice* directed by Franco Zeffirelli at the Maggio Fiorentino to the blurred daguerreotypes, provincial and *fin-de-siècle*, proletarian or petit bourgeois, he designed for Bolognini's films *La Viaccia* and *Senilità* and for Monicelli's *I Compagni*.

Yet Piero Tosi continues to withdraw into the shadows: He does not go out, he visits no one, he is closeted in shyness and in work, avoiding people, premières, parties, Rome, the world.

Piero Tosi, just past forty, has a sympathetic face and a casual manner. He has exceptional talent, exigent standards, and an elegiac temperament. His lack of ability for self-promotion is total, his loyalty toward old friends, absolute; his conversation, which is most amusing, is electrified by sudden gusts of gaiety or despair. There is no more reclusive man in the Italian theatre or cinema. His shyness is almost pathological.

It is well known that he has *never* set foot on the Via Veneto. No one is more sincere than Piero Tosi when he says he feels he is simply a "seamstress for actresses"; when he refuses to be photographed; when he whispers "no" to invitations; when he says with a sigh, "I can't get my house settled, and I've only a few cases of books and clothes." On the other hand, when a great director wants to be sure he can count on brisk industry and exquisite taste from the most important among his collaborators, he knows he must call on Tosi, one of the famous men who have neither public nor private lives because they "live" the imagination and "live in" perfectionism, rejecting any myths or legends about themselves.

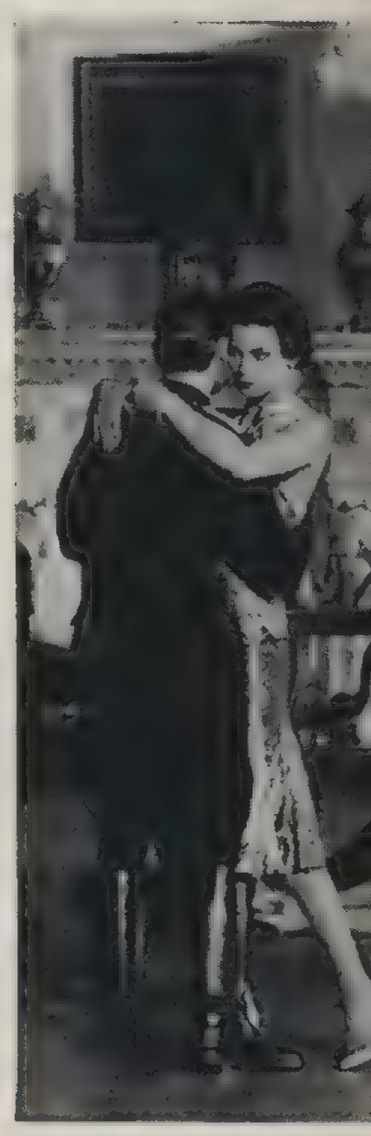
The Damned is influencing women's fashions throughout the world. What had he to say about that? He looked at me ironically, to see whether I were joking or not.

"For one thing, it's a film that was planned some years ago," he said. "Then, because of various difficulties, it was interrupted several times—for several months at a time. I did *The Damned* and the *Satyricon* simultaneously, working hard and getting little sleep.

"However, the work for *The Damned* wasn't too difficult, because as usual we had collected so much documentation, constantly checking magazines and high fashion, the old dressmakers and the embroiderers, the exotic, the folkloristic—and above all, the cloaks of those venerable Court ladies who keep such things in their closets and won't hear of giving them up. In *The Damned*, every one of Ingrid Thulin's costumes was taken (Continued next page)

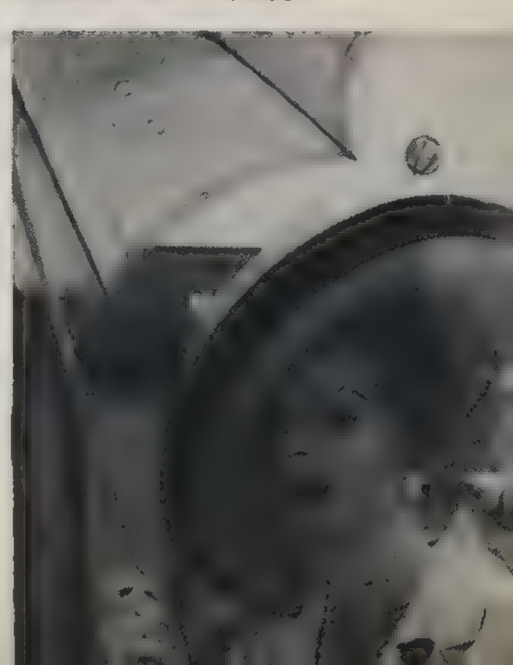


Fellini Satyricon



The Damned

Death in Venice



NEW PERFUME . . . TIMELESS BEAT

After nearly a century and a half, the evolvement of a new perfume remains a passionately subjective and prideful matter with the Guerlain family. Unless one experiences des émotions*—which, inadequately translated, means a sharp thrill—the scent is not complete, it does not yet exist. Chamade, the first new Guerlain perfume in seven years, exists as movingly and intensely as the pulsebeat, the jagged throbbing of the heart for which it is named. It murmurs of lovers' flowers, headlong kisses, the plangent air in the Bois at the end of summer. And when one moves, it drifts sweetly from hair and throat and fingertips like unseen, impalpable caresses. Chamade, sprayed on furs, is indescribably eloquent. Most especially on* ***Maximilian's great, bushy, long-haired explosions of silver fox*** *that line the gold-and-raspberry brocade caftan. Made to order by Maximilian. Also at Edwards-Lowell, Beverly Hills.*
Boots by Golo. The jewels are from Van Cleef & Arpels. The coiffure is by François of Kenneth.

PENATI

THE FANTASTIC TOSI

"I want to re-invent reality... to go beyond truth"

(Continued) from the Parisian high style of the middle 'thirties. The only thing I regret is that the Munich sequence was never shot in its entirety although it was all ready. There would have been a garden party showing the contrast between Thulin's Parisian chic and the grossness, pure Grosz, in fact, of the Bavarian bourgeoisie.

"As for *Satyricon,* Fellini called me in when the film had already been started. Everything was ready except for teaching the makeup people how to light up the faces to make them work better with the costumes. I went there on a 'please' and 'for a few days' basis. As things worked out, for seven months (and I was being paid less than the makeup people) at five o'clock every morning the production staff car came by to pick me up, and I was tossed into workrooms that were jammed with hundreds of monsters. There were only a few minutes for getting them into shape, one by one, before Federico began shooting again.

"I couldn't sleep at night, I was so frantic. I had actual palettes prepared for the makeup men—huge, loaded with the most different colours. There was no time to examine or study anything. Every new monstrous face presented a different problem: One simply had to improvise. With just a few minutes for each face, I would improvise not a makeup but a painting. Or rather, I would start one and then explain to the makeup man how to proceed, while I moved on to the next one. I made faces with polka dots, faces like huge Easter eggs with an application of fixative and then plaster that would crack, or violently coloured stage makeup, or sprinklings of copper dust. Almost all of them were a matter of last-minute patching up. For the hermaphrodite, on the other hand, we tried big women, little boys, little girls, inventing different genitalia for each of them. A pity, though, that so often the camera flattened out the colours."

And what about *Medea?*

"You certainly couldn't do a Medea in velvets! So, in addition to searching for native costumes from India to Africa and from Apulia to Switzerland, we had to do very careful research about fabrics, which involved experimenting with new techniques—in this case, really primitive ones—so that the public would realize that the fabrics were absolutely unfamiliar to them.

"For example, we took some lightweight cottons, sewed pieces together in many layers with very heavy thread, then boiled them in vats of starch, then pressed them in hospital-size sterilizers. Then, with a thin brush, every fold was tinted with aniline dyes. I did that. Or we took thick, heavy flannels, padded them, stuffed them, and when they had been quilted, perforated them with red-hot irons, then brushed off the ashes. Or on a single, very stiff fabric we would stitch hundreds of light, fluttery strips of varying lengths."

Piero Tosi's work in progress?

"For *Death in Venice,* I did nothing but tone down, trim away, and fade very elegant but very rumpled linens. I'm making the Russians' clothing even more old-fashioned and more mussed than the Middle Europeans.

"For Proust, on the other hand, the documentation can not be other than meticulous, for the toilettes of the women described in *Recherche* are well known and the gowns are preserved in museums and private collections. The facts that Proust's descriptions are so precise and that the clothes still exist present serious obstacles, for when the authentic is transposed onto the screen, it instantly looks false, utterly false. We tried to dress the boy in *Death in Venice* by following Thomas Mann's descriptions exactly. He promptly turned into a kid out of a children's comic strip."

Metello and *La Viaccia* are films set in a late-eighteenth-century Florentine milieu, and are therefore dear to Florentine Piero Tosi, not only because of his civic-sentimental predilection. Both films permitted him to put into practice one of his specific principles: Actors must wear not costumes but clothes. Here the documentation began with an insight by Stendhal. He was horrified by the squalor of Florence in winter, and described the poor people who, driven by the freezing wind, hurried across the piazzas, wrapped (Continued on page 420)

MARISA BERENSON AT ONE WITH THE WATER . . .

On the theory that, in the midst of plenty for the bath folks, the shower people have been neglected, Zsa Zsa, Ltd., has produced a graceful splash of delights to warm a showerer's heart and cosset her skin in —and after—the mainstream. Watersilk Bodyshower is the name and lavender is the fragrance that pervades, revivifying you under water, leaving pleasant memories when you're dry. Lavender scents the soaps and oils, the powder mists for body and feet. A long silver-handled brush tingles off old skin cells, has a lavender sponge on other side for gentler manoeuvres. And there's a body moisturizer you can actually hear—Cracklin' The Body Moisturizer seems to actually talk to you as it leaves its aerosol bottle on its good-will mission to your skin. . . .





BODYSPEAK

your next move

The way you move. It's saying something. It's an unspoken method of communication...a form of expression. Along with the way you look...sound...smell...something in the way you move sets you apart in that very personal zone of space that you occupy. It's part of your aura...an aspect of your being that moves others in a particular way...that has the power to attract or repel, depress or elate everyone you meet. Did you know that your every little movement really does have a special meaning all its own? The study of the meaning of movements is called kinesics. It's a systematic examination of non-lingual body motion in its relation to communication. Your actions, the researchers say, speak more candidly than your words...revealing things you do not wish to communicate or can not express verbally...often actually contradicting your verbal statements. What are you communicating?

Some people make all the right moves naturally. Lauren Hutton's every motion seems to express any idea she has. She talks with her body with quick darting birdlike gestures...the way some people talk with their hands. **Sophia Loren** always takes half the number of steps that anyone else needs to get anyplace. Yet she is enormously graceful, catlike in her movements, her body a line of perfection, her gestures free and strong and her carriage positively regal. "From the moment she enters a room," says one of her admirers, "she makes everyone feel the wrong size." **Mrs. Mortimer Hall,** who is the actress Diana Lynn, invariably impresses people with her grace and style of movement. "Every motion seems to flow into the next one," says **Donald Brooks** in describing her. "She is always the star of her own motion picture with the carriage and co-ordination of a dancer." **Lulu de la Falaise** watchers describe her movements as "immensely personal and individual." One friend tells of watching her at a party: "When she starts to move, you can't tell where the gesture will end. You think it's going in one direction and then it takes off in some entirely different way. It's extraordinary," he said. (Continued next page)



LEGS— SPEAKING FREELY

Beautiful legs, left, in bold, brilliantly patterned black-brown-and-white tights by Valentino. At the Valentino Boutique later this month. And the most terrific walking suit—shining little black mink jacket and pleated midiskirt that unzips to expose as much leg length as you like. Designed by Emeric Partos exclusively for Bergdorf Goodman of "Blackglama," natural dark ranch mink. Shoes: Newton Elkin. Coif: Alan Purver....Right: A walkaway —strapless red jersey bathing suit, all carved out. By Eres, of Lycra. About $30. Late this month: Bonwit Teller.

BERT STERN

CALMETTE



BODYSPEAK

your next move

(Continued) "It fascinates people because of its constant element of surprise." Adolfo cites **Mrs. Wyatt Emory Cooper** as his favourite beautiful mover. "She walks into a room with the mesmerizing grace of a swan," he said. "It's not that she glides or floats or something. It's just that she moves with a flow...a fluidity that intoxicates you." Adolfo also mentioned **Mrs. Whitney Schott:** "She stands better than any woman I've ever seen. She knows exactly how to hold her body...how to use her hands, her neck, and shoulders so that when you stand and talk to her you can hardly concentrate on what she's saying." A photographer said of **Audrey Hepburn:** "The straightness of her—she never slumps or slouches. She walks, sits, stands just like a little broom. It delights people." Of **Marisa Berenson,** another photographer said, "Sheer poetry...wonderful, uninhibited, and unself-conscious. She vibrates, communicates her moods and feelings."

What's in a good move?...Adolfo: "Naturally beautiful movements come from a marvellous communication between a woman and what she is wearing." **Pauline Trigère:** "No designer makes clothes for a static woman. I design for a woman who is very conscious of her body. A belt...a tight bodice...a deep décolletage...a longer skirt...the way clothes are styled and accessorized affects a woman's posture and the way she carries herself. When clothes are short, very exposing, and made of stiffer fabrics, a woman can stride...swagger... flaunt herself. The return of a more covered up look—like the longer skirts—means a woman must relearn a more subtle, personal kind of physicality... how to flirt with her legs and ankles for example." **Edward Villella:** "Exercise. Dance...walk...practise a sport. Gracefulness is not one special kind of movement...but all movements should have a special kind of gracefulness." **Elliott Gould:** "I think women are becoming more aware of their physical selves. I think it's good. I think the women men most admire have a basic physical quality."...A psychiatrist: "The way one acts—and the way one moves is part of it—comes from the mind. The mind can become a terrible tyrant over the body...make it tight...tense...uneasy. But an uncontrolled body can dissipate one's energy and disturb the mind....It is important to keep a balance." **Can your movements stand improvement?** The basis of all movement is good posture. It's not stiff and stolid...it's set for motion. The fundamental body position is a straight but relaxed line of the head, neck, and spine. According to **Frank Wagner,** choreographer and an instructor at the International Dance School, "It is as if you were a puppet and if I, the puppeteer, were to pull your back (Continued on page 420)

NEW DEFINITION FOR A BEAUTY *The first, the true impact of an unforgettable woman is a heart-stopping face, each feature an enchantment on its own—the whole, a unique harmony that satisfies the soul. One does not look only at eyes, because the mouth is there as well, the cheekbones, the challenging brow. There is a kind of Renaissance splendour to be had in this look, a flashing sureness that is both bold and cool, as in the look of Marisa Berenson, right, her hair pulled back, her face exposed but invulnerable, the crystalline clarity of Alexandra de Markoff's new and brilliant Prismatic makeup defining every plane and curve. Shadowcake Eye Shadow in Canary Yellow has been blended under her brow, with dazzling Tanzanite (named after the first new precious stone in decades) on her lids. The frankly rosy cheeks are rouged with Pinkblende, and the elegant mouth lipsticked in Desert Pink. Her skin has been perfected and polished with Countess Isserlyn's new warm, glowing, honey-beige shade No. 97½.* ***Bulgari created the parure*** *of gold, diamonds, rubies, and emeralds that might have materialized from the seventeenth century.*

CALMETTE

GIANNI TURILLAZZI





The well-balanced complexion: see the face, left. Smooth. Perfect planes of texture. Is that skin "oily"? Or "dry"? Most likely, you say, envyingly, it's "normal." Wrong on all three counts. It's just a face that knows how to handle itself. . . . No such thing, according to Coty researchers, as any face being all over, all the time, normal, dry, or oily. A mosaic of all these is more like it—and to this vexing complexion situation Coty's new Equasion formulations address themselves brilliantly. From ten canny preparations, you're able to choose the exact level of cleansing, toning, and moisturizing each zone of your face demands. There's a toner for the slick spots, a toner for the dry, and Tone Up Moisture Mask, to be used in accordance with your particular set of quirks. Moisturizers are programmed to handle all sorts of perverse combinations, and the touchy eye area has a cream all its own. . . . Equasion's a beautiful balancing act—and you'll find it delightful to follow.

The breeziest makeup: see the face, right. As fresh as crystal mountain air; named, in fact, The Fresh Air Look by Estée Lauder, who has devised for the new breed of going, glowing young people a breezy makeup system that doesn't cramp their life style, indeed puts a new gleam in it. It's arrived at with just two products. New Fresh Air makeup base is a liquid that slips on fast and easy, gives divinely sheer coverage that lets every bit of radiance show through. Face and Cheek Tint dews the look with zest, and even an indoor girl looks like an al fresco swinger. Elsa Peretti silver and ivory combs, to order: Halston. Ara Gallant coif.

HOW TO GET THE BEST OUT OF YOUR FACE: KNOW ITS VARYING TEXTURES. GIVE IT THE AIR OF FRESH AIR

AVEDON



TIP SHEET

theatre, television,

BY ALLENE TALMEY

Theatre

CONDUCT UNBECOMING: British entry, ran extremely well on London track with Paul Jones up, assisted by Jeremy Clyde, both in racing silks of officers of British regiment in India about 1870. ***Sire: Barry England. Owners: Donald Albery & Roger L. Stevens. New York track,*** **OCT. 12.** ODDS: 3 TO 1.

TWO BY TWO: Filly with great comic jockey Danny Kaye aboard. Sire: Richard Rodgers whose colours are green with stripes of red. Grandson of Clifford Odets's *The Flowering Peach.* ***Book trainer: Peter Stone. Owner: Richard Rodgers, whose stud farm has produced great winners.*** NEW YORK TRACK, OPENING PERHAPS **MID-NOV.** ODDS-ON FAVOURITE.

HAMLET: Claiming race with Judith Anderson up, wearing pants instead of tights. California track. NO ODDS UNTIL POST TIME.

SLEUTH: English horse, fast on track. Much talk about this mystery thriller. ***Another great pair of jockeys: Anthony Quayle and Keith Baxter. Sire: Anthony Shaffer, brother of Peter.*** BROADWAY TRACK, **NOV. 12.** ODDS-ON FAVOURITE.

THE GINGERBREAD LADY: Another filly from Neil Simon stable. (Formerly called *It Only Hurts When I Laugh.*) ***Brilliant jockey: Maureen Stapleton. Owner: Saint-Subber.*** NEW YORK TRACK, **DEC. 2.** ODDS-ON FAVOURITE.

THE ROTHSCHILDS: Filly from experienced stud. Sire: Frederick Morton who wrote biography of great banking family. ***Trainers: Sherman Yellin (book); Sheldon Harnick and Jerry Bock (score); Michael Kidd (choreography).*** Waterloo pigeon not yet cast. OWNER: HILLARD ELKINS WHOSE *OH! CALCUTTA!* NEVER STUMBLED, STILL RUNNING, NAKED. ROTHSCHILD CAST, CLOTHED. BROADWAY TRACK, **OCT. 18.** ODDS: 2 TO 1.

Television

HAMLET: This almost prehistoric Eohippus will run on NBC-TV track, **NOV. 17.** ***Hyped by Richard Chamberlain as Hamlet who will make the weight with help of Sir Michael Redgrave, Sir John Gielgud, and Margaret Leighton.*** SHOP AROUND FOR ODDS.

BEETHOVEN: This magnificent horse will run twice on CBS-TV track. Always in front. Fast break at gate. ***In one race will have Leonard Bernstein, the Vienna Philharmonic, the Vienna State Opera Chorus, and maybe the Lipizzaner stallions.*** Will run also on "S. Hurok Presents—Part IV" with David Oistrakh, violinist, and Sviatoslav Richter, pianist. ODDS-ON FAVOURITE.

CIVILISATION: Dazzling three-year-old which ran as a series on BBC, National Gallery of Art in Washington, D.C., and New York Town Hall. Art films, sired by Lord Clark. Track: NET. When it wins this time, Xerox will wear flower horseshoe. BET NEXT WEEK'S SALARY.

HOT DOG: Filly pleased railbirds. Will start Saturday, **SEPT. 12.** for half hour at noon on NBC-TV track. GREAT CHILDREN'S RACER. NEW FAVOURITE.

STOREFRONT LAWYERS: Fast-buck filly running as Wednesday night series at 7:30 on CBS-TV track. Stewards watching this plus ABC entry as both entries have ghetto clients. NO ODDS.

THE ODD COUPLE: New York horse with funny gait will run every Thursday night, 9:30 to 10:00, on slippery ABC-TV track. ***Sire: Neil Simon.*** Ran before on movie and drama tracks. ***This time out will have Tony Randall and Jack Klugman, starting*** **SEPT. 24.** NO ODDS QUOTED.

GERTRUDE STEIN: National Education Television stable, often with uneven entries, planning to run parts of the Stein-Virgil Thomson opera *Four Saints in Three Acts,* plus *In Circles,* plus memories from old friends. ***Track date: about*** **DEC. 15.** ACADEMICS BETTING HEAVY. ODDS WILL GET BETTER WHEN WINTER BOOK CLOSES.

movies, art, music, books

THE YOUNG LAWYERS: Fast-buck filly running as Monday night series at 7:30 with Lee J. Cobb on ABC-TV track, starting **SEPT. 21.** NO ODDS.

Movies

REVOLUTION FOR THE HELL OF IT: Entry for the triple crown, ran in Chicago Seven trial and on book track. Known for Big Mouth. Sire: Abbie Hoffman, financier who ran a bust into a fortune. ***Trainers: Jacques Levy and Hillard Elkins.*** SCRATCHED.

MEDEA: Greek horse, usually uncontrollable at starting gate, but strangely manageable by Maria Callas in first race as film actress. ***Trainer: Pier Paolo Pasolini in Franco Rossellini stable.*** Will run only one race in New York at Metropolitan Opera House, **OCT. 18.** TRACK FAMILIAR TO CALLAS. NO ODDS.

THE OWL AND THE PUSSYCAT: Big Columbia entry with Barbra Streisand up in first race as non-singer. Will fill grandstand, great favourite in the paddock. NEW YORK TRACK, **NOV. 4.** ODDS: 2 TO 1.

THE ANDROMEDA STRAIN: Sturdy filly, fast race on book track. Consistent winner there. ***Sire: Michael Crichton,*** young doctor, trained at Harvard Medical. ***Jockeys: James Olson, Arthur Hill, David Wayne, and Kate Reid.*** ODDS: 2 TO 1.

DEATH IN VENICE: German-Italian horse out of Thomas Mann stable, with Luchino Visconti as trainer, known for his recent win with *The Damned.* ***Jockeys: Dirk Bogarde, Silvana Mangano, and Bjorn Andresen, fifteen years old.*** Will run in spring on fast track. NO ODDS YET.

SUNFLOWER: Great little filly with pedigree that includes ***Sophia Loren, Mastroianni, DeSica, Carlo Ponti, and Joseph E. Levine.*** Running soon at Radio City Music Hall in New York. LOREN MAKES IT AN ODDS-ON FAVOURITE.

Art

THE BLOCK and AMERICANS IN PARIS: THE COLLECTIONS OF GERTRUDE STEIN AND HER FAMILY: Double entry by Museum of Modern Art on New York track. The first, a great filly out of Bruce Davidson, famous photographer **SEPT. 22;** also running on Harvard University Press track. Stein entry of paintings, sculptures, drawings, memorabilia, all fantastic, its race, starting **DEC. 15.** A CLASSIC. STANDS AND CLUBHOUSE WILL BE FILLED. WINS ON ANY KIND OF TRACK.

ASIAN ART, SELECTIONS FROM THE COLLECTION OF MR. AND MRS. JOHN D. ROCKEFELLER, III: Natural winner, starting strong at gate, **OCT. 9.** New York's Asia Society track. ONLY A FOOL WILL BE AGAINST THIS STAYER.

WOJCIECK FANGOR: Polish horse running in December on Guggenheim Museum track in N.Y. Painter—winner at Galerie Chalette, New York, but trains in New Jersey. BACKERS HAPPY. ***Same Gug stables: Picabia, starting*** **SEPT. 18.**

SOFTWARE: Another technology-and-art exhibition running at New York's Jewish Museum, **SEPT. 16.** The Smithsonian Institution track in Washington, D.C., on **DEC. 16.** ***In this race, the starters include teletype equipment, solar-powered radios, high-speed copying machines.*** ODDS: 6 TO 1.

LOREN MacIVER: Experienced mare at Pierre Matisse track, running in **OCT.** Has been seen at Whitney track. SOMETIMES SQUEEZED TO THE RAILS BY MORE ARROGANT JOCKEYS, BUT COMES OUT IN THE MONEY, OFTEN SHOW OR PLACE. GOOD ODDS.

CLAES OLDENBURG: Prolific winner on all tracks. Frequently runs soft but gets there. Will start late **OCT.** at new Sidney Janis track in New York; also on soft-cover book track with writer-critic Barbara Rose up.

TIP SHEET *Continued*

Art

FRANK LLOYD WRIGHT: Fine horse, popular with the crowd in the paddock, but when first out had difficulty. ***Running at Richard Feigen Gallery on New York downtown track at Greene Street,* MID-SEPT.** *Note:* Fans will see Lloyd windows. Special race. ALWAYS GOOD IN THE STRETCH, COMES IN HANDILY. ODDS-ON FAVOURITE.

DARBY BANNARD: Good horse, well known among collectors but not famous in stands. Runs on the New York track of Lawrence Rubin.

JAMES ROSATI and PHILIP GUSTON: Double entry by New York Marlborough. The former, a sculptor of museum quality, **SEPT. 19;** the latter, a painter, starting **OCT. 13,** usually runs against a wall of horses but ends in the money.

BEFORE CORTÉS: Special Centennial race at New York's Met. Mus., **SEPT. 30.** ***Trained in museums and private collections, never raced before as single entry.*** SHOOT TO WIN.

MARY CASSATT and 20TH CENT. BRITISH ART: Stable entries by Washington's National Gallery of Art. ***In the money all the way.*** ONLY SUCKERS WILL BET AGAINST THEM.

GEORGIA O'KEEFFE: Remarkable horse, running well for years. Steady. Important entry for New York's Whitney, **OCT. 8.** ***Other Whitney entries: Jackson Pollock and his psychoanalytic drawings,* OCT. 12;** ***Thomas Eakins,* SEPT. 22;** ***Ray Johnson, odd, mysterious, but worth betting on,* SEPT. 2.** ALL WINNERS, FROM COURAGEOUS STABLE.

IRENE SHARAFF DESIGN-DRAWINGS: Spirited, restless horse, well known as designer in Hollywood and New York for extraordinary performances in great musicals, including *The King and I.* ***In this race, 125 drawings of costumes on Wright-Hepburn-Webster track, New York,* OCT. 27.** ON LONDON TRACK, WRIGHT-HEPBURN, **NOV. 4.** ODDS-ON FAVOURITE.

JACK BUSH: Canadian horse attracting much interest in Canada and England for abstract paintings. **OCT. 24** on Emmerich track in New York.

CONVERSATIONS WITH THE DEAD: Superior entry, closely watched by prison and art stewards. Although listed as one entry, at the Institute for the Arts, Rice University, Houston, Texas, exhibition will have ***forty-five photographs by Danny Lyon and forty-five drawings and letters by prisoner-jockey Billy McCune No. 122054.*** All ninety stabled at Texas penitentiary although only McCune serving life sentence. ***Houston track,* SEPT. 10.** ***Same entry running on book track for owner: Holt, Rinehart & Winston.*** Danny Lyon, eccentric photographer, never prisoner in any penitentiary, works, when not photographing, in trout hatchery at Pecos Monastery in New Mexico. Has run alone at New York's Museum of Modern Art, The Art Institute of Chicago. HEAVY HORSE WITH LOTS OF MONEY IN PLAY AT ALL WINDOWS. NO PUBLISHED ODDS UNTIL ALMOST POST TIME.

Music

ORFEO ED EURIDICE; PARSIFAL; FIDELIO; and WERTHER: Quartet entered by Metropolitan Opera, all new productions trained by Rudolf Bing, veteran who's had severe critical losses. ***Orfeo,* SEPT. 25.** Gabriella Tucci and Grace Bumbry. Latter sang *Salome* at Covent Garden without silks in famous dance. ***Parsifal,* NOV. 14.** Helge Brilioth in début race. ***Fidelio,* DEC. 16.** Leonie Rysanek up, Boris Aronson, winner of Tony Award for sets of *Company,* will do sets and costumes. ***Werther,* FEB. 19,** 1971, will run on Massenet track for first time in sixty years at Met.

JACK BENNY: Extraordinary violinist, doing benefit Manhattan School of Music, **OCT. 14.** N.Y. Waldorf track. Special fanfare by Morton Gould, perhaps using "Love in Bloom." Also in race, Michael Rabin, Roberta Peters, and Robert Merrill. FAST TRACK. STRONG IN THE STRETCH. ODDS-ON FAVOURITE.

CHAMBER MUSIC SOCIETY: On Alice Tully track at Lincoln Center, **OCT. 16.** ***Four subscription series. Special jockeys: Pierre Boulez, Peter Serkin, Beverly Sills.*** GREAT RACES. ODDS-ON FAVOURITE.

BEETHOVEN: Complete piano chamber music in eight races, starting **NOV. 11.** ***Trainer: S. Hurok for Istomin, Stern, Rose. Carnegie Hall track.*** ALWAYS ON THE INSIDE, NEVER A PHOTO FINISH. IN THE MONEY.

COLDSTREAM GUARDS AND BLACK WATCH: Will tour U. S. tracks, opening Mad. Square Garden, **SEPT. 16.** Marching music with Highland dancing, pipes. ODDS: 2 TO 1.

DIETRICH FISCHER-DIESKAU: Double entry with Daniel Barenboim on New York's Carnegie Hall track, **JAN. 12, JAN. 19, JAN. 26.** Both have speed from the start. Rarely miss, always make the weight, can't be bumped. TO BE WATCHED ON THE TURNS. ODDS-ON FAVOURITE.

Books

FREDERICK THE GREAT: Great sprinter. Dam: Nancy Mitford, not to be confused with Nancy Milford whose foal is *Zelda,* a distance runner, winning on many tracks. ***The Mitford horse is fast, a challenger that gives away nothing.*** *Note:* Frederick, mastermind fag German Emperor, scared all Europe. OWNER: HARPER & ROW. **OCT. 14.** VEGAS GIVES NO ODDS ON THIS FAVOURITE.

AMERICAN JOURNEY: THE TIMES OF ROBERT KENNEDY: Long-distance runner, with interviews on the funeral train by Jean Stein, editing by George Plimpton. **NOV. 25.** Owner: Harcourt Brace Jovanovich. ***Running on all Democratic tracks and some Republican ones.*** TRAINED WITH SOME TWO HUNDRED ORAL INTERVIEWS. OTHER KENNEDY WRITERS MAY TRY BUMP AT RAIL. EVEN ODDS.

DIALOGUES WITH MARCEL DUCHAMP and MY GALLERIES AND PAINTERS: Double entry by Viking Press. Both foals racing in **NOV.,** under general editorship of artist-critic-writer Robert Motherwell. Sire of *Duchamp:* Pierre Cabanne. Sire of *Galleries,* etc., Daniel-Henry Kahnweiler. His assistant, Francis Crémieux. ***Will go to the front, never weakening in the back stretch.*** ODDS: EVEN.

MARY: First offspring by noted sire, Nabokov, who saw her birth in Berlin. (She's now registered in English.) ***Railbirds will bet heavily; the fans may admire but will stay away from the $2 windows.*** Owner: McGraw-Hill, **SEPT.** Easy run on *The New York Times'* muddy book track. Will do well on *N. Y. Review of Books'* track, especially in "Letters" by Edmund Wilson, complaining steward.

A WHITE HOUSE DIARY: Notable apprentice jockey Lady Bird Johnson in first race on major book track, **NOV. 2.** Owner: Holt, Rinehart & Winston, owned by Columbia Broadcasting. ***Stablemate: LBJ, racing later.*** Both will race with easy break at gate, steady pressure, never in doubt to win. HEAVY MONEY BACKING. NO $2 BETS; LOWEST, $10 WINDOW. GET LATE ODDS.

JEREMY'S VERSION: Good horse on good track. James Purdy in the saddle for Doubleday book stable on **OCT. 2.** Purdy usually breaks slowly, never a big winner but always in the money in show or place slot. ***Jockey ran nine times before, highly touted by insiders.*** So far biggest wins, *The Nephew* and *Malcolm,* but latter given a rotten race by Edward Albee on Broadway track. EVEN ODDS.

THE $20,000,000 HONEYMOON: JACKIE AND ARI'S FIRST YEAR: Fast race, speedy getaway, out-of-this-world Olympic stable. Dam: Bouvier, of New York. Sire: Onassis, Greek from Smyrna, Turkey, but known internationally. ***Running on New York book track,*** **SEPT. 28.** ***Trainer: Fred Sparks. Owner: Flashy group, Bernard Geis Associates.*** Will outpace other gossip horses, although tiring easily in middle stretch. IN FLYING HORSE VAN, JACKIE ALWAYS USES TWO STALLS, PLUS ONE EACH FOR MAID AND BODYGUARD. TOWN VAN (ROLLS-ROYCE) IN PARIS HAS TWO TELEPHONES. ODDS-ON FAVOURITE.

THE MASTER OF MARY OF BURGUNDY: Famous lineage. Small, with 112 colour plates with gold. George Braziller stable which has two more entries in this Xmas race: *The Great Age of Fresco* and *Baskin: Sculpture, Drawings, Prints.* ***Rarely tires in the stretch. Admired in winners' circle.***

MORE
OF
THE
BEST
FROM
THE NEW YORK
COLLECTIONS

SMASH! —HERE COMES THE SUIT, SWINGING ALONG WITH ALL THE DASH IN THE WORLD— SMALL BELTED JACKET, PLEATED SKIRT AND THE PATTERN GOES ON —RIGHT DOWN TO YOUR BOOTS

Patterned midisuit, matching boots in red-black-green jacquard wool. By Bill Blass. Fabric by The Rings. Bergdorf Goodman; Jordan Marsh, Boston; B. Forman; Wanamaker's, Phila.; Hutzler's; Halle's-Cleveland; L. S. Ayres; Frost Bros. Necklace by Cliff Alabaman. Kislav gloves. Watch by Geoffrey Howard for Sheffield. David Evins boots. Coiffures on these and the next sixteen pages, by Alan Purver. All pages photographed at Old Westbury Gardens in Old Westbury, Long Island.

DAVID BAILEY



THE SWING OF THE SUIT
WITH A SHARP LITTLE
JACKET AND PLEATED SKIRT
...THE SWING OF THE
TOPCOAT OVER PANTS

Tattersall suit, far left, in checks of forest green, brown, and beige—short pocketed jacket, pocketed and pleated midiskirt. Of wool loomed in America by Woolrich Woolen Mills. Paisley shirt, of acetate surah by Loomskill. Turnout: Kasper for Joan Leslie. About $165. Bonwit Teller; Wanamaker's, Phila.; Garfinckel's, Washington, D. C.; Joseph Horne; Rich's; Hudson's; Rike's; Stix, Baer & Fuller; I. Magnin. Hair thongs: Thomas Robbins. Belt by Elegant. Watch by Geoffrey Howard for Sheffield. Gloves by Grandoe. Boots by Beth's Bootery at Saks Fifth Avenue. Other stores, next to last page, this issue. **The suit with a kilted skirt,** centre left, in brown-and-white tweed—wrapped and pleated and fastened with a giant safety pin. Suit and sweater by Geoffrey Beene. Bonwit Teller; Wanamaker's, Phila.; Garfinckel's, Washington, D.C.; Swanson's. Belt by Elegant. Kislav gloves. Shoulderbag by Ellen Moore. Tights: Emilio Pucci for The McCallum Boutique. Gucci boots. **Plaid midicoat and pants,** left—blue, brown, and white with a blue turtleneck (not shown here). By B. H. Wragge, of wool loomed in America by Anglo Fabrics. Bonwit Teller; Hengerer's; Garfinckel's, Washington, D. C.; Hudson's; Boston Store; Swanson's; Sakowitz; I. Magnin. Shoulderbag by Ruth Saltz for Saber. Gloves by Aris. Boots from Beth's Bootery at Saks Fifth Avenue. Other stores in other cities, see next to last page, this issue.

THE NEW YORK
COLLECTIONS

DAVID BAILEY

ZIP!—THE MIDISUIT SPLITS
OVER A SHORT JERSEY SKIRT
AND LACED SUEDE BOOTS...
ZING!—THE BRIGHT VIOLET
PONCHO UNBUTTONS
OVER TUCKED-IN PANTS AND
RUMPLY SCARLET BOOTS

The suit, left, in camel wool Melton—short zipped jacket and zipped midi over a short skirt and turtleneck of maroon wool jersey. Suit, of Stevens Worumbo wool loomed in America. A woolmark turnout by Jacques Tiffeau. Saks Fifth Avenue; Jordan Marsh, Boston: Halle's-Cleveland; Rike's; Shillito's; Sakowitz. Odyssey scarf. Ruza Creations bag. Tights: Emilio Pucci for The McCallum Boutique. Boots: Beth's Bootery at Saks Fifth Avenue. **All the violets,** right—a wide rolling cape, ribby turtleneck, pants. By Kimberly, of wool knitted in America. About $135. At Lord & Taylor; Hutzler's; Maas Brothers, Florida; Halle's-Cleveland; Hudson's; Lazarus; Stix, Baer & Fuller; Sanger-Harris; Sakowitz; Frost Bros.; I. Magnin. Cap: Ronald Kolodzie for Genesis. Choker: American Indian Arts Center. Belt by Elegant. Wristlet by Sheffield. Boots: Palmroth of Finland, at I. Miller. Other stores for both turnouts: next to last page of this issue.

DAVID BAILEY



BIG BOLD PLAID FOR
YOUR SUIT, BIG BOLD
PLAID FOR YOUR COAT...
AND THE DASH OF A
FLASH OF LEATHER

The plaid suit taped in leather, left—belted jacket and dirndl in yellow, brown, black, plus your own muffler. A woolmark turnout by Bonnie Cashin for Philip Sills; Chantal fabric. To order, Saks Fifth Avenue; Hengerer's; Halle's, Cleveland; L. S. Ayres; The Denver. Hat by Ronald Kolodzie for Genesis. Ben Berger mittens. Belt: Pablo and Delia. Boots: David Evins, at I. Miller.

The plaid coat sleeved in leather, right—Originala's belted midi in yellow-and-black wool. Bonwit Teller; Garfinckel's, Washington, D. C.; L. S. Ayres; Swanson's; Frost Bros.; I. Magnin. Cap: Ronald Kolodzie for Genesis. Other stores, next to last page, this issue.

Shades-of-brown plaid, far right, for a suit that moves—pleated midi, short jacket—terrific! A woolmark turnout by Originala. Bonwit Teller; Garfinckel's, Washington, D. C.; Swanson's; I. Magnin. Gloves: Van Raalte. Golden suéde boots, to order: Capezio. Big, fringed black muffler by Ruza Creations. Other stores: next to last page of this issue.

THE NEW YORK COLLECTIONS

DAVID BAILEY





...AND THE MIDICOAT IN
FUR. BELTED, AMPLY
SKIRTED. ALL THE WARMTH
AND LUXURIOUSNESS
YOU COULD WANT...

THE NEW YORK COLLECTIONS

The Canadian hiker midicoat, left—vertically worked skins with narrow bands on the narrow top, wider bands on the widening skirt, and a small belted waist. By Donald Brooks for Michael Forrest. Made to order: Lord & Taylor; Jacobson's, Michigan; Shillito's; Swanson's; I. Magnin. Hernando Reinoso pants. Hat by Irene of New York. Belt by Elegant. Bracelet by Constance Montague. Grandoe gloves. Boots: Battani Boutique. **The mink polo coat to wrap and tie,** right, and just keep wearing—over pants, dresses, skirts—the works! Geoffrey Beene for Dan Grossman, of "Autumn Haze," Emba natural brown mink. Lord & Taylor, New York; Wanamaker's, Phila.; Joseph Horne; Sakowitz; I. Magnin. Reptile-print pants, of Enka rayon (Timme fabric), by Scott Barrie for Barrie Sport. $70. Henri Bendel. Necklace: Constance Montague. Mittens: Grandoe. Boots: Palmroth of Finland, at I. Miller.



WHAT YOU'LL WEAR OVER EVERYTHING ELSE: THE COAT WITH A SKIRT THAT MOVES... THE PONCHO IN SUEDE BOUNCING WITH FOX TAILS... AND THE CHARGE OF THE FUR-LINED RAIN COAT

Side-closed and set to move, left—violet wool midi coat with shiny silvery buttons at the narrow waist and collar. By Henry Friedricks. Anglo Fabrics wool, loomed in America. About $185. Lord & Taylor; B. Forman; Garfinckel's, Washington, D.C.; I. Magnin. Mr. John hat. Odyssey scarf. Bag: Gail van der Hoof for Allen & Cole Boutique. Gloves by Crescendoe-Superb. Boots by David Evins: to order at I. Miller. **Zippiest flippiest poncho around,** above right, in rust-coloured suede with a bounce of russety fox tails at the hem. Günter for Project 2. Joseph Jacobs suède. Best & Co.; Bramson; Swanson's; Sanger-Harris. Scarf by Baar & Beards. Boots: to order at Capezio. **One wide sweep to the hem,** below right: the midicoat in Burgundy loden cloth—big pointed collar, big pockets, and a narrow little top. Don Simonelli. French River Mills wool. About $110. Bloomingdale's; Swanson's; Sanger-Harris; Sakowitz; Joseph Magnin. Headwrap by Doro. Scarf by American Indian Arts Center. Grandoe mittens. Boots: Beth's Bootery at Saks Fifth Avenue. **Right-as-the-rain coat,** far right—beige canvas on the outside, tawny Magellan South American fox on the inside, collar, and cuffs...pull the leather belt tight over matching canvas pants, pull on your low suède boots, and you're ready—high, dry, warm! By Donald Brooks for Michael Forrest. Also at Jacobson's, Michigan; Swanson's; I. Magnin. Belt by Gucci. Gloves by Grandoe. Boots by Pappagallo.

DAVID BAILEY



BELTING YOUR BEST LINES—SUÈDE SHIRT, PATCH-SUÈDE SKIRT... BUSH-JACKETED PANTS... RUFFED LACE, VELVET SKIRT... GIBSON-GIRL SHIRT TUCKED IN A SNAPPY LEATHER SKIRT ...FAKE FUR WRAPPING UP COAT, PANTS, YOU



Swatch-patch suède, left, wide open from hem to thigh—great swash with the belted suede tunic-shirt you've snapped up almost all the way. Both by Adolfo, in shades of brown and beige. At Saks Fifth Avenue. Thomas Robbins neck thong. D'Naz belt. Tights: Emilio Pucci for The McCallum Boutique. Boots: David Evins, at I. Miller. **Silvery flannel, silvery buttons,** above—the pants suit that's country roads and scudding skies and sparkling air; jacket belted in sharp, pants tucked into boots. By Abbe Rabiner for Bardley, in wool (sweater not shown). About $145. At Bonwit Teller; Garfinckel's, Washington, D.C.; Rike's; L.S. Ayres; Goldsmith's; I. Magnin. Satchel by Gia. Boots by Golo.

DAVID BAILEY

Ruffling you up in a big way, above left—the whole delicious point of this long-sleeved white lace shirt; it's girdled with a wide wide belt over a wrapped black velvet skirt. Shirt by Adelaar, about $36. Skirt by Sloat, about $55. Both at Bonwit Teller: Hengerer's; Swanson's. Belt by Elegant. Boots from Beth's Bootery at Saks Fifth Avenue. **Turn-of-the-century tucks and puffs,** above—a fresh little white shirt with leg-o'-mutton sleeves; the snappy wide-open midiskirt is black leather, worn with stockings and laced boots from the same Belle Époque. Cotton shirt by Sarff-Zumpano. About $125. Skirt by Bonnie Cashin for Philip Sills. About $145. Both to order at Lord & Taylor. Also at Hengerer's; Jacobson's, Michigan. Hat by Malyard of London, at Saks Fifth Avenue. Bracelet by Monet. Belt by American Indian Arts Center. Tights by Chadbourn. Boots: Battani Boutique. **Now it's the eland,** right, lending its streaks to fake fur—brown-beige-white ones on a wrapped velvet coat with (not shown) matching pants, brown jersey top. Morton Myles for Malcolm Charles; Cohama fake fur of rayon velvet; about $240. Saks Fifth Avenue; Jordan Marsh, Boston; Hutzler's; L.S. Ayres; Swanson's; Sanger-Harris. Hernando Reinoso sash. Palmroth of Finland boots, at I. Miller. Other stores: next to last page of this issue.

THE NEW YORK COLLECTIONS

Bloomery pants, far left—black wool jersey jumpsuit with its own nifty little hood and slicks of black leather down the front. A woolmark turnout by Bonnie Cashin for Philip Sills, of Jasco fabric. About $130. Saks Fifth Avenue; Hengerer's; Jacobson's, Michigan; L. S. Ayres; The Denver. Cap: Ronald Kolodzie for Genesis. Belt by Elegant. Hernando Reinoso bag. Grandoe gloves. Boots: Beth's Bootery at Saks Fifth Avenue. **Slit midi and bolero,** left—grey flannel studded with nailheads, and a white rayon crêpe shirt. A woolmark turnout by Ginala. Rochambeau flannel. About $165. Best & Co.; Garfinckel's, Washington, D.C.; Hudson's; Bramson; Goldsmith's; Swanson's; I. Magnin. Hat: Malyard of London, at Saks Fifth Avenue. David Evins boots, to order at I. Miller. **The umbrella coat,** right—the widest belted skirt, the longest scarf—and everything flies. A woolmark turnout by Umberto Manzo for Davidow. Saks Fifth Avenue; B. Forman; Halle's-Cleveland; L. S. Ayres; Sakowitz. Belts by American Indian Arts Center. Gloves by Crescendoe-Superb. Boots: Battani Boutique. For other stores, see the next to last page of this issue.

SNAP TO IT!—YOUR GREAT DAYS ARE HERE —BLOOMERY PANTS BLOUSED OVER BOOTS ...SLIT SKIRT AND BOLERO SHINED WITH NAILHEADS...AND THE WHIRLAWAY COAT WITH MILES OF SPINNING SKIRT, MILES OF FLYING SCARF

DAVID BAILEY

THE COAT TO GO! GO! GO! IN FUR, IN KNIT— SENSATIONAL!

Little lamb, near right: no sleeves, no buttons—a deep shag of cardigan in palomino-coloured South African lamb. Over a stock-tied ivory shirt, patterned sweater and Donegal tweed pants in rust and beige. By Chuck Howard Boutique. Lord & Taylor; Shillito's; L.S. Ayres; Swanson's; Sanger-Harris; Joseph Magnin. Odyssey wristbands. **Foxy knit,** centre—grey wool with fluffs of grey fox around the edges, matching pants. A woolmark turnout by Calvin Klein, of Stevens Forstmann wool knitted in America. At Bonwit Teller; Hengerer's; Wanamaker's, Phila.; Hutzler's; Lazarus; Hudson's; Goldsmith's; Frost Bros. Hair thongs by Thomas Robbins. Ritter Brothers mittens. Other stores: next to last page of this issue.... **And the coat that wraps everything up** with a sash and a dash—just great! Oatmeal knit, wrapped over a matching ribbed turtleneck and pants. By Kimberly, of wool knitted in America. About $185. At Bergdorf Goodman; Jordan Marsh, Boston; B. Forman; Garfinckel's, Washington, D. C.; Thalhimers; I. Magnin. Choker by Constance Montague. Boots, this page: Battani Boutique. Other stores: next to last page of this issue. Coiffures on these eighteen pages, by Alan Purver.

DAVID BAILEY

THE NEW YORK COLLECTIONS

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

"It all starts with new red sneakers . . ."

Lulu de la Falaise, a delightful original girl with her own point of view on fashion. . . . "It all centres on one new piece one can't *wait* to put on, then one builds like a jig-saw puzzle. And, of course, it's not in the least bit serious. . . ." **1.** Around her bright-red sneakers (found at Saks Fifth Avenue), Lulu built her "mucking about" costume—tie-dyed sweat shirt, blue jeans—and red-rimmed sweat socks, a gift from Yves Saint Laurent. . . . **2.** Workaday outfit—rather ethnic—Indian batiste shirt under striped Indian bolero (from Knobkerry), a green cotton Mexican skirt (from Fred Leighton). . . . **3.** Brown suède weskit with her Saint Laurent Rive Gauche denim skirt. . . . **4.** The Knobkerry top goes with a Saint Laurent gypsy skirt, and "rather tarty" green lizard sandals. . . .

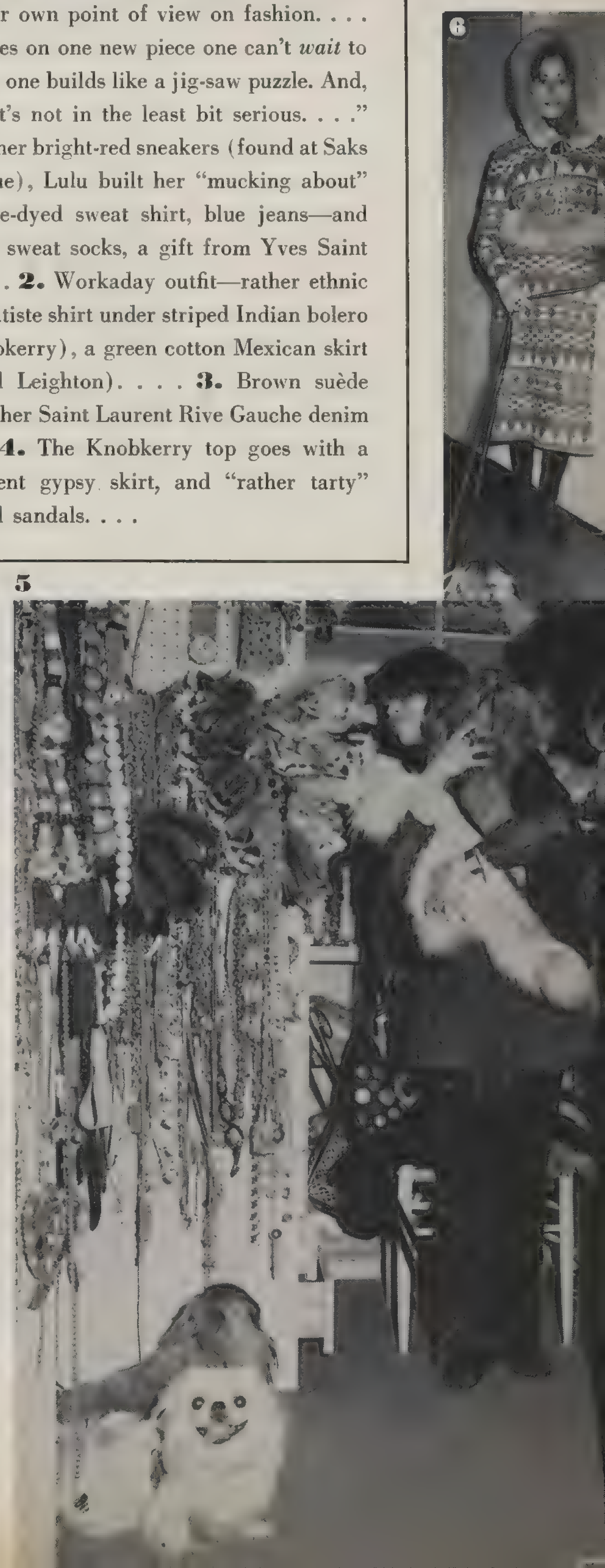
CHARLES TRACY



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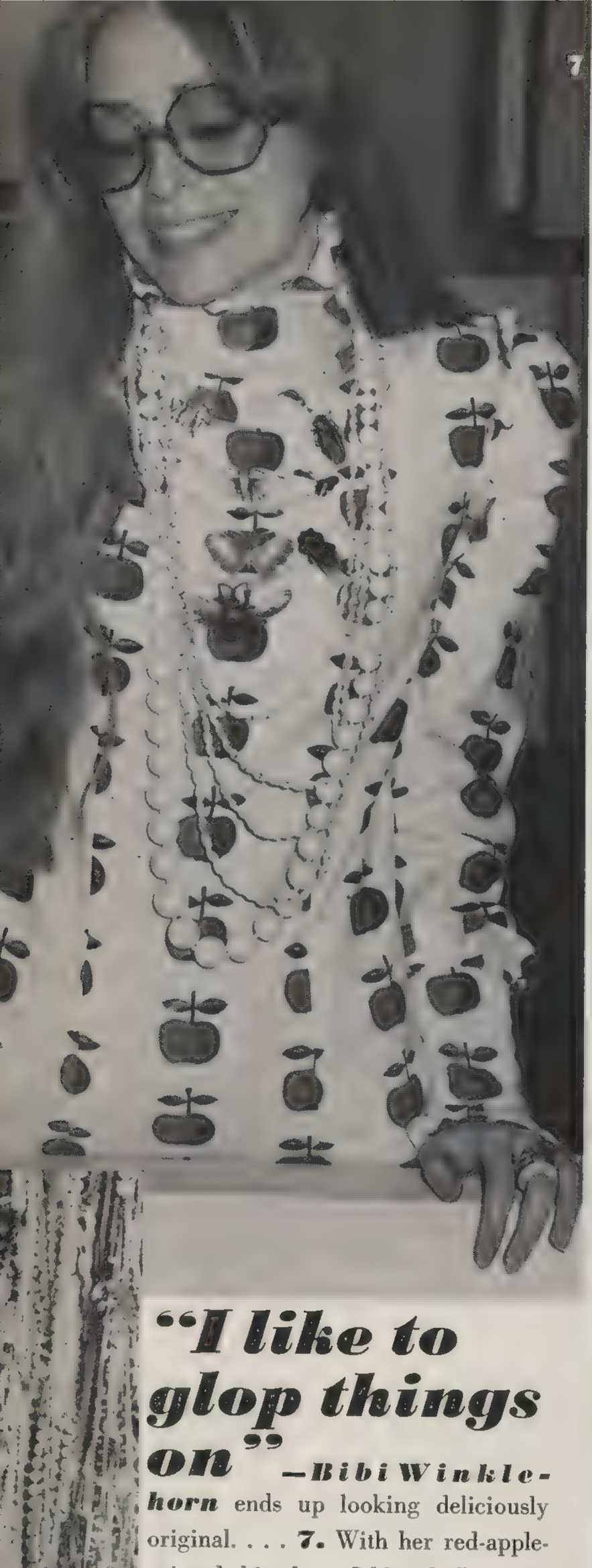
EULA

5 6



"I don't believe in doing it halfway"

Zandra Rhodes, **8**—the English designer of extraordinarily patterned and coloured clothes, fabrics, wallpapers—streaks her hair emerald green, fastens fuchsia, purple, pink feathers at the ends. She paints her face like a prism of reds, golds, blues, some dots of gold and silver . . . Zandra is totally original. . . . Here's Zandra in front of her wallpaper designs for Vice Versa, wearing some of her clothes now being sold at Hutzler's, I. Magnin, Sakowitz, as well as Henri Bendel. . . . **9.** "This is my bird coat. I made it in calico so people wouldn't be too precious about it. . . ." **10.** "I like quite shimmery things for day." Zandra's tassel-trimmed tunic and skirt are of palest moonlight panne velvet. **11.** Pongee dress with printed panne belt, a sleeveless coat of quilted calico. . . .







BERRY BERENSON

"I like to glop things on"

—Bibi Winkelhorn ends up looking deliciously original. . . . **7.** With her red-apple-printed shirt from Sibley Coffee, Bibi wears some ivory beads and her "bug" collection—enameled butterflies, tortoise, metal beetles—acquired mostly from London's Chelsea Antique Market. . . . **5.** Bibi's workaday costume is Kiki boutique knit pants, an Indian batiste shirt from Odyssey, a tie-dyed suède weskit from Giorgio di Sant' Angelo. And masses of bone, ivory, metal, bead, tortoise necklaces. (Bibi also owns two Persian cats and three Pekingese—which is a lot of glop snuggling around too.) . . . **6.** The latest autumn acquisition comes with its decorative "glop" built in—caramel suède suit, by Scott Barrie, is all over painted in gold design. . . .

More on next page

VOGUE'S OWN BOUTIQUE

Mary puts it together in Africa



1

2



3



4

5

HAIR COMBED BY GREGORY OF KENNETH'S.



6

7

Mary McEwen lives in Rhodesia, culls objects, fabric, jewellery from all over Africa and puts it together with her own originality. . . . **1.** Mary took antique handwoven fabric, had it made into a poncho. . . . **2.** Little basket made of shells from the Madagascar sea is what Mrs. McEwen sometimes carries as an evening bag. The finger-covering gold ring comes from the Sudan where "the married women wear them on every finger so they won't have to work so hard." . . . **3.** A hand-decorated gourd shell from Rhodesia used as a handbag. . . . **4.** Evening tunic of Madagascan lamba meana fabric over shirred pants. . . . **5.** Justine Harari wearing her mother's necklace, a giant-size wart hog's tusk mounted in gold, strung on leather. . . . **6.** Mary McEwen is an artist at wrapping her turbans. This one, of African table cloths, a white tassel. . . . **7.** Narrow tunic made of beige, dark-brown rough-woven West African squares of fabric. . . .

CHARLES TRACY

LA CASATI

(Continued from page 379)

glance and her strange aura by painting her against a Leonardo-like background. Nonetheless, for her these were silent, withdrawn years, spent in a city that still cherished the memory of an extravagant, heroic woman whose beauty was akin to her own, the Principessa di Belgioioso, heroine of the Risorgimento.

That incarnation of the Romantic femme fatale—white face, long black hair, extreme thinness—had dressed in black, lived in apartments that were hung in black, with all windows closed. The Principessa di Belgioioso had been loved by de Musset, Chopin, and Delacroix, and, like a kind of female Byron, when Milan was liberated from the Austrians she made her entrance into the city on a white horse, followed by two Black slaves turbaned in red. Rumour attributed to her the death of more than twenty lovers; allegedly, she preserved their hearts in reliquaries of gold.

Perhaps the Belgioioso legend was blended with the more recent memory of another Italian beauty—this one a Turinese, blond with green eyes—the Contessa di Castiglione, who had seduced Napoleon III and used to scandalize the Tuileries court with her exotic disguises and daring décolletages. She also had done much for the unification of Italy. But by 1900, patriotic causes counted for less than aesthetic causes.

The victories Casati won were in the grand hotels or palaces that her presence transformed into theatres. This young woman made incarnate all the myths of the late-nineteenth-century Decadents—Chimera, Gorgon, Circe—before embodying Scheherazade. After which this Art Nouveau sphinx unfolded her black wings to become the vampire of the horror films.

It was Venice that revealed her true vocation to the Marchesa. Her husband had leased a palazzo for her on the Grand Canal—the Palazzo non Finito, whose truncated columns rise above an immense verdigrised flight of stairs. (It is owned now by Peggy Guggenheim.) In writing his novel *Il Fuoco*, D'Annunzio had invented a new Venice, at once brilliant and corrupt, where the scent of tuberoses concealed the miasma of the canals, and where love affairs could be only tragic. He had not known the Marchesa then, alas, but he had invested the modest Duse, his mistress of the moment, with all the splendour that he was later to reveal to Casati. This author, who had possessed the most beautiful women of Italy, finally, in 1905 in Milan, found in the Casati a woman worthy of his genius, and he gave her the power to make of herself a marvellous work of art.

A very rare example of the narcissistic woman, Luisa Casati was happy to become a masterpiece, thanks to the genius of D'Annunzio, but she would never have compromised her beauty by the scenes that regularly accompanied the poet's infidelities. Indeed, both remained faithful, D'Annunzio to the image of Casati, and Casati to the imagination of the poet who had revealed her beauty to her. What had she been before meeting D'Annunzio? A young woman who belonged to the best society, who went fox hunting in the Roman countryside and danced in palaces. D'Annunzio revealed her to herself through the novels in which he described women as objects of art—especially *Il Piacere*, where he evoked all the refinements of a life consecrated to beauty even more than to pleasure—and through poems that were often scandalous but rich in admirable imagery.

Above all else, the personality of the poet—a prodigious amalgam of bluff and cultivation, with flashes of genius—incited the Marchesa to move beyond the conventions of her world. D'Annunzio's success with women is a mystery, if one looks at the photographs of that bald, myopic little man; but he said sublime things and he made the woman he desired believe she was a goddess. Also, he had the reputation of being a superlative lover. He was in the midst of an affair with the Marchesa Rudini, a remarkable Florentine, when he met Casati. His in-

(Continued on page 424)

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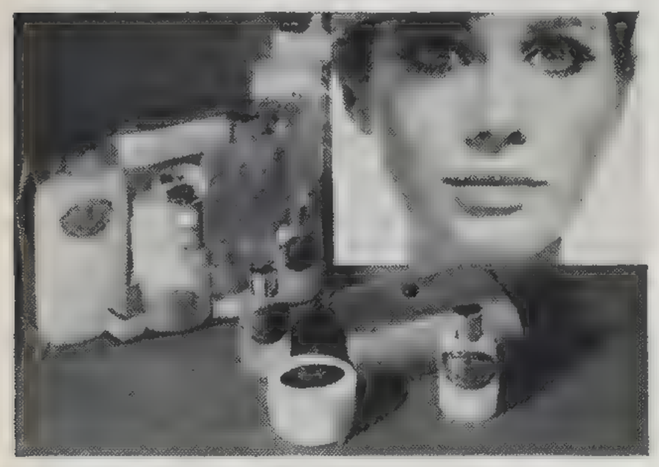
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PIERO TOSI

(Continued from page 386)

in wretched black and threadbare coats that were "worn out by the clothes brush."

Piero Tosi saw with affection the poverty of nineteenth-century Florentines, their obsession with order, money, savings, possessions, the dignity that masked their poverty. His research led him, then, to the photographic archives from which he extracted only the crepuscular subjects—no Middle Ages or Renaissance, no palaces, no summer scenes—and to the old middle-class Florentine houses, where he found old photographs taken on holidays, photographs of ceremonies and inaugurations of monuments that revealed clothes, faces, gestures, attitudes. He tracked down not examples of fine art but the mediocre small paintings that hung on the walls of middle-class parlours, showing family interiors and surroundings, and reproduced the activities of everyday life as they *were*.

Finally, he raided the back rooms of the secondhand dealers, opening chests and trunks in search of torn garments, used fabrics, worn laces, tattered trousers. "Our clothes are actually a patchwork of old materials," Piero concluded. (In the film these emblems of poverty are immersed in an elaborate Seurat-like light.)

Ever present in Piero Tosi's consciousness is a stubbornly secret city of Florence that can supply several keys to an understanding of his complexities. This Florence where he was born has nothing in common with the capital of the Renaissance and tourism. His Florence is much smaller, dark and parsimonious, confined within the narrow, damp little streets of the ancient centre of the city, where there are neither statues nor shopwindows. Here are freezing rooms, frugal meals, desolate winters; and the ready retort, the biting Tuscan jest, the lively, cutting wit—and the terrible difficulty of making a living.

This is not the splendid and harmonious Florence of the Medici and of grandiose fourteenth- and fifteenth-century art, but the grey mid-nineteenth-century Florence of the last of the Grand Dukes of Lorraine. The Florence of the simple painting that records the humble reality of the 1860-70 decade: painting that *sees* the corner of a tiny, rural courtyard where three women drink coffee under an arbour: the open market for vegetables and fish; little girls at their homework by the light of an oil lamp; yoked oxen returning to the barnyard through a rusted gate; the morning toilette of four young girls in a miserable Maison Tellier with rush-bottomed chairs on the brick floor; or the tiny parish garden with two fig trees, two benches, two hens, and one cat.

This hidden, mingy Florence, so proletarian and démodé, breathes in from birth great culture and great painting, even if it does live side by side with the Palazzo Pitti and the Maggio Fiorentino almost without ever seeing them. But under its homely, dusty, flea-market outward appearance, its intellectual strata and its resources of vitality continue to be amazing. Its temperament is ferociously individualistic, even to the point of insolence. In character, it is instinctively anti-aristocratic, and most elegant. The specific Florentine genius has always been the ability to incorporate complementary influences from its surroundings—mysticism from Pisa, romanticism from Siena, the hardness of Arno stone—while preserving its skill as a bridge between mind and matter.

Equally boundless are Florence's reserves of humour and irony, its capacity for mockery. Its cunning and cruelty know almost no limits. In the 1930's, a school of rigorous understatement drew together some of the most subtle and gifted artists of modern Italian culture in seemingly paradoxical or perverse predilections: a taste for their great-grandmothers' sitting rooms crowded with armchairs, opal glassware, little columns, statuettes, oleographs, ribbons, tassels, and shells. Trunks in the attic, overflowing with portraits, embroideries, pressed violets, and dusty fans.

All these lines and levels are added together and interwoven in the knowledge, culture, passion, and craft of Piero Tosi; in his indifference to making money; in his allegiance to certain principles:

"I always want to re-invent reality, with maximum imagination, in order to go further along the road of truth and to try to go beyond truth, getting inside each character, not building over him useless structures thus letting external truth go, which counts for nothing. I try instead to achieve the exact form of a given moment in a given month of a given year in a given place. I have still to reach the essential: I must go on peeling, peeling, peeling stuff off."

BODYSPEAK

(Continued from page 390)

strings, I'd find no slack, no looseness. Your suspension point is not the top of your head but the base of the cranium. Your centre is the base of the spine. From there you lift up your head and your neck but without taking the shoulders up with them. Think of the pelvis as a bowl of water. If you tip it one way or another it will spill. Centre it. Pull the buttocks together and tuck them under. You should feel, while standing perfectly still, as though your heels might easily lift themselves off the floor and as though if you were to press down into your toes, your whole body would simply take off." Now you're ready to walk. Frank Wagner: "Avoid the three great mistakes of walking . . . your legs too far apart and feet splayed out ducklike . . . too turned in like a pigeon . . . and too dead straight ahead like a steam roller. Ideally, your feet are slightly turned out. Your steps paced evenly and rhythmically no matter what your gait. Each step should be based on a heartbeat or a breath. Match the style of your walk to your mood and use it to help create a wonderfully complementary look with whatever you're wearing. Move with direction and purpose." You're going places! Let your body say you are!

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Dear Sauna Shorts:
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"I feel I simply must write to tell you how happy I am with the results of your Sauna Shorts. I lost 5 inches in the very first week—2 inches from my waist and 3 inches from my hips. You can believe me when I say I'll make sure they don't come back!
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WHO'S LIBERATED?

(Continued from page 383)

isn't going to change its point of view that easily?

First of all, there are a number of hang-ups that she must overcome: her upbringing, her reluctance to be involved in rôle-searching, her natural impulse to win out in the sex war by her own devious methods, and her fear of sexual rebuttal. If she deals with all these, she may still, like WITCH, risk paranoid overstatement.

1. Upbringing. One might have expected this particular difficulty to die out with our generation—the under-thirties—since it seems unlikely that we'll go around telling our daughters that no men will marry them if they're not virgins, and that anyone unmarried is to be pitied—an Old Maid, universal figure of fun. People like Molly make me have doubts; in hippie communes in California/New Mexico, there is an unhealthy and retrograde insistence upon women as Earth Mothers, not entirely counteracted by the refusal of women radicals to be solely employed in working the Xeroxes of the Revolution.

2. Reluctance to rôle-search. In the past, women's rôles have been few and elemental. Wife, mistress, mother, hostess. All these rôles were fairly simple to achieve, did not involve any clash with society, and, naturally, received the approval of the men they were designed to accommodate. Failure to achieve one or more of the rôles brought ostracism or ridicule or unhappiness—witness again Old Maids, or women who suffered agonies when unable to have children; without a man or children a woman had no identity.

The educated woman knows that housekeeping and childbearing are not enough, and, like a man, has to forge a rôle for herself in society. This is obviously difficult and painful. Sometimes she opts out and stays at home—hence the phenomenon of the agonized graduate Mum.

3. The devious victory: or the-iron-hand-in-the-velvet-glove syndrome. There are innumerable Black Leg women going around proclaiming that liberationists are idiots since equality means women would have to compete with men on their terms, thus losing all chance of getting their way by feminine persuasiveness, flattery, and sex appeal. They *like* the immorality of the present situation: "I'm glad to be a married woman," said the English novelist Margaret Drabble. "It leaves me totally free to write my books. Married women are the last section of society left with a private income." "There are two kinds of women in the world," Jacqueline Onassis is reported to have said, "those who want power in the world and those who want power in bed." There is nothing you can say to women like this except that everyone but an idiot—even a man—sees through Uncle Toms in the end.

4. Fear of sexual rebuttal. This is surely the big unspoken hang-up. The successful woman fears the loss of that mysterious quality, her femininity. The only answer to this is that femininity is an anatomical quality, not an emotional or intellectual one, and the only place it can be lost is the operating table. The single area of human experience where women are least liberated is the male/female relationship. This does not mean going to bed with a million men: It does mean having the courage to have your own identity that he can accept or reject as he pleases—rather than being a chameleon servilely trying to please. Dr. William H. Masters of the Masters/Johnson experiments said in an interview recently that "impotence is increasing. Men feel like drone bees. They mount the queen bee or the liberated woman, from time to time, and wait to be eaten up."

Perhaps Dr. Masters is referring discreetly to what has been called "The Tyranny of the Female Orgasm," and the now required necessity in a lover to bring a woman to climax. If so, maybe one can sympathize with the impotence symptoms: But if he just means liberated women, as he says, then it's a sad critique

of men, capable of making love only to passive, non-threatening, Women-as-Object figures.

The difficulties involved in creating a viable egalitarian sexual relationship should not drive women to the retrograde step of creating an autonomous female society, twentieth-century-Amazon style. Obviously the Valeria Solanases of this world and the edicts of SCUM, her Society for Cutting Up Men, are not going to be accepted by the majority of women, nor are the arguments of WITCH that women have no need whatsoever for men, even for sexual satisfaction.

The extremists ought to be pointing the right way, not going off at tangents. Perhaps the writer Brigid Brophy hit exactly the right, slightly subversive, note with her: "It's obvious that it's men who are meant to be monogamous, women polygamous. After all a man can take on only two or three women a night. A woman can comfortably accommodate all comers."

THURSDAY

Manifesto for the New Woman.

1. You may be anatomically different, but in every other respect you are equal.

2. You will, therefore, at every opportunity, even if it involves loss of prestige, antagonism of male friends/lovers/husbands/acquaintances, assert this equality in the sure knowledge that if you don't, you will be denied it.

3. You will not accept smaller wages, lower posts, widows' pensions, alimony, an earlier retirement age, different qualifications for being granted a mortgage, discriminatory taxation if you work and are married, a seat on the subway when your feet ache.

4. You will have your own job, whether it's house painting or being a senator, unless you can in total honesty say you are fully occupied and totally happy staying home. Any man you're involved with will afford this job the same kind of interest and tolerance you traditionally afford his, right down to the "Did you have a good day at the office, dear?"

5. All housework is menial and degrading unless you truly enjoy doing it. If you don't, you will employ the sort of person who does enjoy it to do it for you.

6. You will, if necessary, risk a man's esteem by being honest/rude to him. If he is bad at cooking/has fishy breath/is boring you, you will say so. You will not try to control him by pretending to be full of admiration for everything he does.

7. Under no circumstances will you Uncle Tom anybody. If you are sitting next to a Lionel at dinner and he takes you for a birdbrain—PUT HIM DOWN.

8. You will develop your own taste. If he wants to buy a Larry Rivers and you want to buy a Roy Lichtenstein, buy the Lichtenstein; he can buy the Rivers for himself. And to do *that* you've got to be economically independent, right? If you go to a cinema/theatre/restaurant, remember it is not an inviolable law of nature that *he* chooses the program or the meal —or that he pays.

9. If you wear makeup and brassières and extravagant clothes that the stricter feminists disallow, make sure you're doing it out of choice, not obligation.

10. Give up flirting. It is a cheap device for getting your own way on his terms. Recognize that there are two types of men in the world: those who are frightened of competition and those few who are secure enough to take it. Ignore the first category. Call up the other kind and invite him out to dinner.

FRIDAY

The female versus female confrontation: doubts.

I happened to be in London for the showing of designer Thea Porter's new collection. There is a lot of food, champagne, and possibly the worst compère ever allowed out with a microphone. Halfway through, the mike breaks down, which is a relief. The clothes are grand, towering turbans, Cossack coats, boots, and trousers—it's like a film by Sergei Eisenstein. The sculptor Eduardo Paolozzi is there, and he likes the clothes because he likes women to fantasize themselves in their dress, he says.

One of the models is Jenny Fabian, the Queen of the English Groupies. Afterwards, in the ladies' loo, Jenny Fabian is scrubbing hard at her face to get all the makeup off, tearing off the hairpieces they have pinned to her head. She groans between spits of water—"Really I hate all this, it isn't my scene, you know what I mean?" "You shouldn't be a tame hippie," I say, without thinking, and it comes out sounding very rude. I make a swift and cowardly retreat.

Question: Being liberated involves being honest, does it also involve being unkind?

SATURDAY

Even the famous can be prejudiced.

Having written an article that refers slightingly to one of his plays, I receive a postcard from the playwright John Osborne. It begins, "What a dim c—— you are, even for a woman journalist. . . ."

The second part of that sentence worries me more than the first.

MONDAY

Sudden insight into the male animal.

I am having lunch with Alan Brien, the British writer and critic, who insists on eating head cheese or whatever they call that stomach-curdling mixture of calf's head and sticky jelly. We are talking about feminism and he observes that women often have a bad effect on men: he has friends, he says, who, while being entirely witty, intelligent, and amusing in all-male company, become frivolous, flattering, and besotted as soon as a woman joins the group, desperate while she's there to make a deep impression on her, indifferent to her as soon as she has gone. I think about this all afternoon. Could it be that men have liberation problems, too?

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LA CASATI

(Continued from page 419)

fluence on the Milanese was quickly evident.

The first sign of exoticism was the white peacocks that seemed to await the damask-draped gondola bearing the Marchesa to her palace. Secondly, her gondoliers, spectacular in eighteenth-century style, were dressed in black velvet with waistcoats and caps of panther skin. Lastly, the Marchesa herself, moving progressively toward the style that was to become her own, announced it in her wardrobe, in audacities of colour or cut. Every beautiful woman has her individual style: The 1900 style of Worth and Doucet was not Casati's. She waited for Poiret and Bakst.

One great artist helped her contain her impatience—Fortuny. The son of a Spanish painter famous for his sacristy scenes, Mariano Fortuny had put together a marvellous collection of antique fabrics and, in a Venetian palace, had set up, next to the drawing rooms, a workshop where his artisans wove and dyed materials like those one sees in the paintings of Carpaccio and Bellini.

Fortuny had also rediscovered the cut of Renaissance costumes; he designed evening cloaks worthy of a doge's wife and tea gowns flower-stitched à la Botticelli. (Proust was to have La Prisonnière wear a Fortuny cloak.) These were the robes worn by the heroine of D'Annunzio's *Forse che sì forse che no:* "She was enveloped in one of those very long scarves of Oriental gauze that the alchemist Mariano Fortuny plunges in the mysterious dyes of his vats and withdraws tinted with strange dreams, and with his thousand hand-printing-blocks marks new generations of stars, plants, animals." And so it came about that the Marchesa appeared in the piazza San Marco in Venice in a cloak of antique red brocade, a gold chain around her neck, a fur cap on her head, accompanied by two Afghans with collars of turquoise and followed by a turbaned Moor. That day, the Marchesa Casati Stampa became "La Casati." She had found her style. Venice had been until then the city of antiquarians and art historians, of Henry James and Mrs. Isabelle Gardner. It was about to become the city of D'Annunzio and La Casati, the city beloved of Proust and Diaghilev.

D'Annunzio wrote about La Casati, whom in memory of the Parthenon's archaic statue he called Kore: "A very beautiful woman, when I asked what emotion she must experience in bearing that sublime mask on her neck, answered me that as she walked it sometimes seemed to her that she was joyously imprinting her image on the very air, as if on a retentive material, and was leaving behind her a succession of impressions that would perpetuate her in the places she had passed through. She was expressing, surely unconsciously, the will to dominate that beauty possesses when it is manifested in an infinite element. Not with each step only but with her slightest movement, Kore imprinted her face in my immortal substance." D'Annunzio wrote that "She loved to enhance the freshness of her twenty-five years with blacks and reds, she always darkened the eyelids around her bright irises, and sometimes she bloodied her mouth with cinnabar. . . . For all that she was so fragile, so supple, and so lascivious, she was akin to the great creatures of Michelangelo. . . . Her gowns lived with her body as ashes live with the embers. . . . She demonstrated how true it is that all enchantment is a madness induced with art."

La Casati contributed only her bizarre elegance, her taste for fast cars and for greyhounds to the heroine of *Forse che sì forse che no,* who took her madness from another Italian—a Florentine—and her penchant for incest from D'Annunzio. La Casati was too independent to live in the wake of D'Annunzio, as so many others did, and to disappear into obscurity, madness, or even the convent; she always met D'Annunzio as equal to equal, always knew how to amaze him, and how to vanish before he could become accustomed to her follies. When far away, she intrigued him with sibylline telegrams: "I have a ferocious turtledove." . . . "Kore is dead because she wished to draw near the gods, her heart is asleep forever." . . . "The waxen figure is in the house of crystal and come see the lagoon through windows of gold." Only she could lead the "inimitable life"; she was, the poet declared, "pure like fire." But there was nothing archaic about Kore, unless it was a belief in mysterious forces, a taste for the beyond. She called herself a sorceress, and the name "Circe" would have suited her better than "Kore," for early on people began to say that the hounds, the serpents that served as necklaces, the cheetahs (not panthers, as legend would have it) were her lovers transformed into beasts. But was she herself not transformed into a peacock in the Boldini portrait that hangs in the Galleria d'Arte Moderna, in Rome? Feathers on her head, feathers on her gown, feathers on the cushions where she half reclines—this is Scheherazade.

In 1912 La Casati was the most extraordinary person in Europe. A ball, of which all others, including the last—Baron de Redé's—would be mere imitations, consecrated her fame. Held in Venice, it was an eighteenth-century extravaganza for which she contrived to lease the Piazzetta. Negroes covered with pearls held candelabra to light the way for guests who arrived by gondola, wearing masks with beaklike noses that jutted out below wigs of black lace. Among these Longhi characters, she herself arrived last, a kind of Tiepolo goddess, wearing a crown of ostrich feathers, a hoop-skirted gown of gold cloth, her train borne by small blacks bedecked with plumes, her cheetahs at her heels and held in leash by ropes of turquoise.

As the new queen of Venice, who had come from her palace followed by a gondola-borne orchestra, disembarked at the Piazzetta, her guests—and the crowds massed on the Riva degli Schiavoni—applauded the new duchess of the city. In Rome, she was seen to enter a ballroom followed by slaves naked except for the gold leaf that covered their bodies; in Paris, she appeared

in her box at the Opéra with the tail of a white peacock unfurled around her head. She was Astarte, Salambô; and she was Lady Macbeth the night she made her entrance after having had the neck of a chicken slit above her right hand. The blood flowing over her arm caused the other women guests to faint. She could have been Swinburne's Doloros, Our Lady of Pain.

The Palazzo non Finito was the scene of continual fêtes, at each of which the Marchesa appeared in toilettes scarcely less extraordinary than those she wore for costume balls. She received many princes—Austrian, Italian, Russian, Persian—although fewer princesses, for her reputation terrified the ladies of high society. Was it not whispered that the very handsome, very sombre Tunisian prince who sat at her table without ever saying a word was the slave of the pleasures renewed from the Venus of Furs.

Then the Marchesa divorced. She was, indeed, Italy's first divorcée: The Marchese wished to protect his fortune against his wife's extravagances. In Italy, divorced women were still considered plague-stricken, and the ladies of Venice no longer dared appear at the Casati residence. The most beautiful of them all, La Morosini (the Kaiser was said to be smitten with her, and came every year on his yacht to see her), met La Casati one day: "How lovely you are," the latter said. "When I was no more than a little girl, my father used to tell me how lovely you were." "Without going so far back in time," La Morosini replied, "I may say that almost every evening since his marriage your husband has been telling me that you, too, are lovely."

Was it to replace the women guests from her world that the Marchesa took to seating wax mannequins at her table? One resembled Maria Vetsera; it had been made on order from a Viennese erotomaniac following the Mayerling murder and suicide; the other was the exact image of the Marchesa herself, a disturbing duplication, which later served as an inspiration for a story that D'Annunzio, then in retirement, wrote in French. A few fragments from that story, *La Figure de Cire*, will convey the tone—Edgar Allan Poe in the style of Poiret. At the end of the story, the hero kills the real woman and her waxen image begins to take on life: ". . . All that is above her head is superfluous, useless, disquieting—except for a diadem, apart from a crown. . . . I see the golden lace gleam on the windowpanes. The tigrine rug descends into the water. Something white, lunar. She is there, her teeth dazzling between her stiff lips. She wears her costumes of silver and pearls: the wide silver-cloth trousers, the bodice of roped pearls, the splendid casque, the upright white feather. I open the casket, I lay her down. I find myself kneeling before her. I discover, in the sumptuous and metallic cloth, this other dark mouth; it is warm, almost burning. 'All yours!' My heart stops. I have nailed her in the silver casket. The world fades away. Farewell, glory. Farewell, domination. . . . The lamp is in the other bedchamber. Its glow passes through the bay window and is reflected in the tall mirror. The reflection strikes the curtain; thus the curtain seems lighted as if by magic. The Figure of Wax is there, upright. It looks at me. Its eyes turn, like the eyes of mechanical dolls. Were Kore in my bed alive, I would feel the burning heat of her dry body as she looked at the Figure of Wax. I experience an inexpressible, voluptuous delight."

This passion for wax, a malleable, unwholesome material which serves in magical rites, induced the Marchesa herself to make flowers and fruits of wax. Finally, D'Annunzio introduced to her a young Russian woman, Catherina Barjansky, who modelled strange wax dolls. The Marchesa ordered several in her own likeness. Ten years later, around 1913, vulgarized versions of such doll figures served as cushions and *cache-téléphones*. Here is La Casati as seen by Catherina Barjansky:

"That evening she wore long Persian trousers of heavy gold brocade, fastened tightly around her slim ankles and held by diamond bangles of fine workmanship. Her feet were encased in gold sandals with high diamond heels. Her deep décolletage ended where her gold-draped sash began, her beautifully chiseled breasts were veiled with valuable laces. On her shoulders was a short cape of powder-blue velvet with chinchilla on the collar and on the short flowing sleeves. Huge pearls were in her ears. An immensely large black pearl on one hand, an equally large white one on the other. A string of pearls encircled her slender neck several times. Her fingers played nervously with the long hair of a jet-black Russian borzoi, lying at her feet, while a white one was stretched by the fire. She smoked cigarettes out of a long black mouthpiece studded with diamonds."

Another artist who met the Marchesa in the same period, again thanks to D'Annunzio, was so fascinated by her that thereafter he painted only Casatis until his death in 1969. His name was Alastair. A German of mysterious origins, he was passionately interested in the occult. Then young and handsome, he loved to improvise esoteric dances in costumes inspired variously by bishops and by geishas, or all in white, with black makeup. His drawings—more cruel than Beardsley's—could illustrate a fashion magazine edited in Hell, with the Marquis de Sade as editor-in-chief and La Casati as its only model. Whether Casati Sphinx or Casati Pompadour, under the black lace one divined the boyish body.

This malefic vision of La Casati in sumptuous, disturbing costumes dominated by black velvet, jet embroideries, mantillas, and black gloves with paillettted fingertips blossomed on the screen in the early 'twenties. With their dead-white faces, their black-encircled eyes, these figures emerged from the Orient Express or Carpathian châteaux or New York town houses, sowing despair in the wake of their black flower-embroidered trains. Impassive beauties draped in stoles of monkey fur, they fingered their ropes of pearls or the jade earrings that descended to their shoulders. All these were

(Continued on page 426)

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LA CASATI

(Continued from page 425)

the younger sisters of La Casati.

In Paris in 1912, the Marchesa was Poiret's best customer. Only Ida Rubinstein spent as much as she for a result that was perhaps closer to true elegance. She was the first woman to wear the minaret robe, then the hobbled skirt. Robert de Montesquiou, prince of aesthetes, became her *chevalier servant* and escorted her *chez* Lalique to order pendants, belts, and diadems studded with jewels the names of which are more astonishing than is their brilliance: sardonyx, chalcedony, beryl, moonstones, topazes of every hue. She appeared at the Ballets Russes sheathed in egret, drawing the attention of the audience from the stage to her box. At the time, she had two painters in ordinary: Drian, replacing Helleu although with less grace, who painted Boni de Castellane and Cécile Sorel: and Romaine Brooks, the fascinating American inventor of the black-and-white décor that was to become so fashionable a decade later. Romaine Brooks, who divided her heart between D'Annunzio and Ida Rubinstein, made several sketches of La Casati. For the Italian Futurists who had polarized around Marinetti in Paris, she was a bizarre muse. Balla did a kind of articulated statue after her, and Martini painted her portrait in a Babylonian setting. In 1914, probably thanks to her Futurist friends, the Marchesa met a blond, thin Dutch painter—the young Van Dongen—on whose work her beauty was to exert a strong influence. He did two portraits of her: a nude bust profiled against a background of the Grand Canal, with a heart-shaped medallion between her breasts; the other, a horizontal canvas, shows us the Marchesa reclining on a divan in the midst of a rich, disordered toilette. It is possible that the Hollander was her lover, for he wrote his dealer saying that he preferred not to sell these portraits. La Casati brought to Van Dongen's work such characteristic elements as his blue greyhounds, white makeup, black-encircled eyes, and artificial flowers.

She found D'Annunzio once more and summoned him to her house by notes written in gold ink on a black parchment crested by death's head and a rose. Proud of snatching the poet away from the most beautiful women in Paris, one evening she wore, in place of a flower, the mark of his teeth on her bare shoulder. But she could not remain in one place. She needed new publics, new backgrounds. In the space of one season, she was to be seen hunting in Hungary, fishing in Scotland, dancing in London. It was she who first discovered that St. Moritz, a summer resort, was marvellous under snow, and in a Taras Bulba costume, she took up skiing. Wherever she was, her apartment instantly became a thing unique, with brocade hangings, mountains of cushions, bear and tiger skins, bronze does, trays crowded with bibelots.

She invented the pyramids of crystal fruits illuminated from below and the gilded *branchages* that proliferated in the 'twenties. And always at hand was the Tunisian prince together with, for contrast, a tiny, blond, curly-haired English valet. For a time, she kept a monkey in a gilded cage—not a dreadful baboon but a ravishing grey creature that had interminable arms. She would have lilac branches fetched to the cage, and the monkey amused himself by hurling the flowers in all directions. "It is as beautiful as a Chinese screen," she used to say. For one entire season, she doted on this monkey; then came the cheetahs. Before anyone else, she had Pekingese—five or six of them—which she adored. In all things absolute, she gave herself completely to each new fancy. Once, having dreamed of a certain shade of orange, she made the rounds of all the couturiers and all the antiquarians in Paris without finding a fabric or a porcelain that matched the color of her dream. Finally, she found a Fabergé cigarette holder with enamel of the required hue.

One summer afternoon, at the Ritz, the Marchesa rang around four o'clock to order breakfast. No one came. Furi-

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ous, she went out into the hallway, followed by her famished Borzois, one black, the other white. No one was in sight. The elevator was not running. She went down to the lounge. At last, an elderly porter came up to her. "What's happening? Why are those soldiers in the lounge? Where are the servants? Is this a national holiday? What date is it?" . . . "August 4, 1914, Madame la Marquise."

The war dispersed the universe of which the Marchesa was the sun. For refuge she fled to Venice and, between two heroic exploits, D'Annunzio came to find her there. Then she lived in Rome, where the tiresome war was relatively little felt. There, in 1918, when the moon was full, La Casati, D'Annunzio, and a magician used to meet between the ruins of two tombs on the Via Appia, to raise spirits. No one has reported what messages were received from the beyond or, alas, what toilettes were devised for those sabbats. She also spent time on Capri, stopping with Axel Munthe, for she was not insensible to the charm of that adventurer. All Capri trooped down to the marina when the Marchesa disembarked with her zoo and her very nearly fifty trunks. "All that for one weekend?" Munthe stammered. Once she grew angry with her host, but it was Axel who left and the Marchesa who remained at San Michele.

In the joyous disorder of the postwar years, La Casati loomed like a fabled and little understood but not at all démodé monument. Actually, the air of splendour that fashion preserved from 1920 to 1922 was borrowed from the Marchesa's inventions, modified by Poiret or Vionnet: great evening capes fastened with golden tassels, period dresses already short in the front but with trains; black lace scarves; enormous muffs. And the wide-brimmed hats with cascading fringe, the cock feathers, the tricornes secured by mantillas, the feathery fans. Then Chanel replaced Poiret. Youth became fashionable and with it, sports and simplicity.

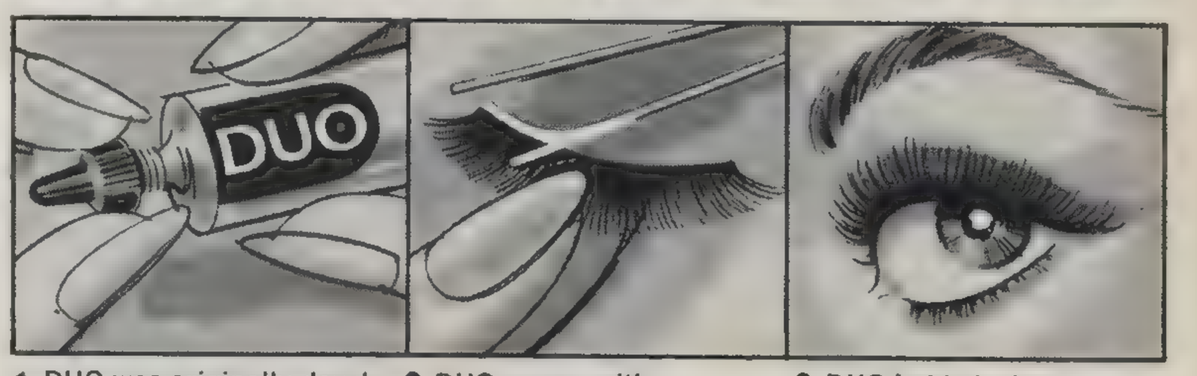
La Casati continued to follow her own style, but her world had narrowed; the aesthetes who had applauded her follies were now dead or retired from the world, the Russian and Austrian princes were ruined. At St. Moritz, she amazed the blasé millionaires still—Maurice de Rothschild, Sir Basil Zaharoff, the Duke of Westminster, her faithful admirer Bourbon del Monte. Ganna Walska, the Polish chanteuse who had married so many wealthy men, imitated her toilettes. But the Marchesa no longer had the palace in Venice. D'Annunzio had withdrawn into a kind of Fascistic Trianon. For ten years she hesitated between Paris and London.

In Paris, she had a new friend, Comte Étienne de Beaumont, who once a season gave a marvellous masked ball, not to mention countless parties and concerts, in his town house near the Boulevard des Invalides (today the residence of Baron Elie de Rothschild). Étienne de Beaumont aspired to be a Diaghilev, but his corps de ballet was the Faubourg Saint-Germain supplemented by such personalities as Picasso, Chanel, Stravinsky, Jean Cocteau. At every Beaumont ball, La Casati would make an extraordinary entrance. Once, however, she was unable to appear. She had decided to go as St. Sebastian. Her long, slim body could very well pass for that of a young man, and to make the arrows affixed to that body appear all the stranger, each was equipped with a tiny electric bulb. Alas, the electrician hired to "dress" the Marchesa got his wires mixed up and she was nearly electrocuted.

In the spring of 1930, the Marchesa wished to astound Tout Paris one more time. She succeeded beyond her hopes. The invitations on gilded cardboard put prospective guests on their guard, and the most elegant people declined to attend "an evening of magic with the Conte di Cagliostro." The famous magician who had been involved in the Affair of the Diamond Necklace was, naturally impersonated by La Casati, all in gold from tricorne to clinging trousers, with a golden wig and a crystal sword. The latter was to rouse the infernal spirits with which the Marchesa believed herself to be

(Continued on page 428)

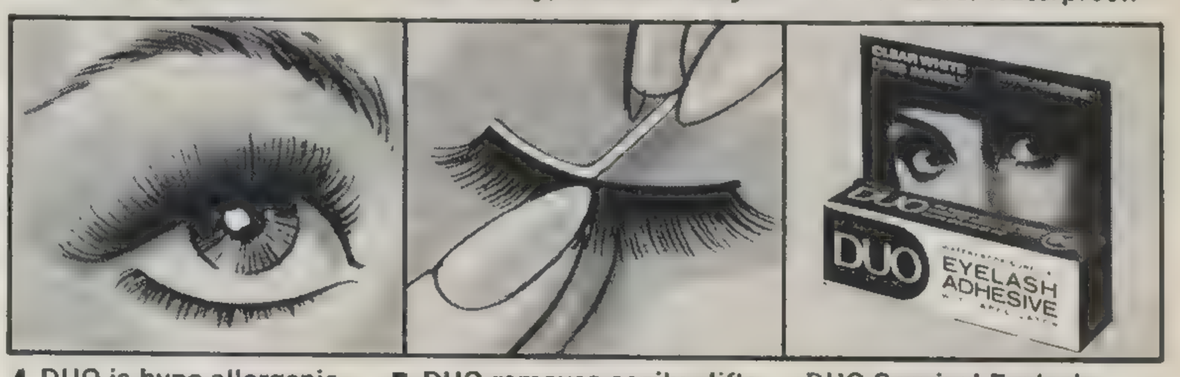
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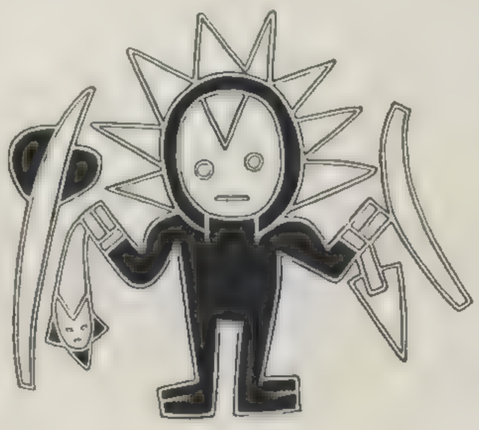
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LA CASATI

(Continued from page 427)

on excellent terms. From the very arrival of the guests, things began to go awry. To reach Le Vésinet, her palace in a middle-class suburb, one had to pass through slum areas, whose inhabitants insulted the occupants of the Rolls-Royces and hurled rotten tomatoes at them. One of the most spectacular entrances was to have been made by a couple dressed as Marie Antoinette and the Comte d'Artois in a carriage drawn by four white horses. Alas, the horses were nervous because of the stormy weather and they bolted, dragging the two guests to the far end of a garage so narrow that they could not step out of the carriage, and there they passed the night. Another guest also spent the night in close quarters, having been locked in a cupboard by La Casati, who accused her of having copied her costume.

A rumour spread that the servants, all covered with gold leaf, were suffocating to death. Toward midnight, as everyone sought a breath of fresh air in the gardens, where marvellous buffets had been set up, a frightful storm broke. The lights went out; there was a stampede back into the drawing rooms of maskers in mud-spattered hoop skirts, valets with powder running in rivulets over their livery, ladies whose terror and wrinkles alike were exposed by flashes of lightning, chauffeurs seeking their masters. The Marchesa was seen brandishing her crystal sword to restore order, but then she fainted, felled by the hellish spirits she had so often evoked. When the storm stopped, La Casati found herself alone in a devastated house and surrounded by streaming ostrich plumes, faded flowers, upset candelabra, and forgotten fans and hats.

Outside the grille gate stood a threatening group—the process-servers who had come to seize furnishings and jewellery. Escaping them through a servants' entrance, her jewels in a travelling case, La Casati had herself speedily driven to the Gare du Nord, leaped aboard the train the Flèche d'Or, and made her way to London, where an apartment furnished in Renaissance style awaited her. She was sorely missed in Paris by the poets.

Some years later, in *Portraits-Souvenirs*, Jean Cocteau addressed this homage to "Luisa Casati, who found no auto high enough for her coiffures" and in the midst of the spoliation that prevailed in the 'thirties, he evoked her "unicorn's horn, stuffed boas, bronze does, and mechanical tiger. I prefer them to the daring niceties of today's fashion, to this good taste which puts yesterday's bad taste on a pedestal and exudes no mystery whatever."

London was to be more charitable than Paris to the fallen beauty, for eccentricity was respected there. The Marchesa had married her only daughter to a great nobleman, the Earl of Huntingdon. Among her friends, she counted a personality who was carrying on the tradition of the Wildean dandies, Lord Alington, so handsome and so irresistible to both sexes; Lord Tredegar, the richest peer of the realm; Lord Berners, the famous musician and an eccentric as well; and the Sitwell family. Perhaps La Casati influenced some of the more bizarre of Dame Edith's costumes? Sir Osbert recalls in his *Memoirs* that he presented Ronald Firbank to the Marchesa, to Firbank's delight.

Among her other English friends was Augustus John, one of whose most famous portraits was of the Marchesa. In the course of the sittings, John, who looked like an elderly faun, became enflamed with passion and created painful scenes in her household. Jacob Epstein also wished to sculpt a portrait of La Casati, for this woman of the world was truly alone in inspiring the avant-garde artists.

Life in England grew difficult; money no longer came from Italy—actually, not a penny was left in the coffers in Milan. What her daughter gave her was instantly spent on flowers or useless things. The Marchesa seemed to have a genuine horror of money. One day, one of her younger friends, Cecil Beaton, admired the collages that she amused herself by making out

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of old engravings. Like everything the Marchesa touched, these "scraps" had a strange charm. He proposed that she prepare an exhibit of them and disbursed a rather large amount of money for engravings, but the moment she had to work toward a lucrative end, inspiration fled, and the Marchesa touched her scissors no more.

Once, Casati agreed to sell Cecil Beaton a marvellous bit of fabric embroidered with hearts that came from the gown worn by the Contessa de Castiglione to the famous masked ball at the Tuileries—the Queen of Hearts costume that she had chosen to underscore her liaison with Napoleon III. Around 1938, La Casati's admirers—Even Tredegar, Gerald Berners, Napier Alington, Osbert Sitwell, Tony de Gandarillas, and several others—got together to underwrite her rent and give her a little pocket money every week, which did not prevent her arriving by taxi somewhere a hundred miles from London to borrow a sum of money that was far less than the cost of the ride. She was forgiven everything—the disorderliness, the lies, everything—because she was ardent in spirit. She returned to Paris only once, in July, 1935, for a ball given by Comte de Beaumont at which the guests were to represent historical scenes. Cecil Beaton. with figurines on his arms, came as "The Rape of the Sabines." Luisa Casati, fantastically thin under her black sheath, represented the Empress Elizabeth of Austria breaking in cardboard horses. She was a vast success.

The Second World War hastened the decline of the Marchesa, who refused to leave London. Her friends were not her only consolation. There was her little granddaughter, in whom she rediscovered the colour of her own eyes and hair and who understood her fantasy. There was also an amiable elderly gentleman, he, too, passionately interested in the beyond, who spent afternoons with her to receive messages and who presented her with artificial flowers. More and more, the Marchesa entered a dream world. The birds that passed before her window were spirits whose language she understood; the dusty wax flowers became the most beautiful bouquets, the moth-eaten furs became priceless sables. And a few drops of belladonna restored to her nearly sightless eyes the sparkle of youth. She died on the first day of June, 1957.

Eight years later, she was brought back to life by Vivien Leigh, in the play *La Contessa*—a theatrical distortion that presented her as a kind of courtesan, whereas she herself had spent more than anyone else to indulge her caprices. The actress's beauty, however, did not betray the memory of the Marchesa preserved by her admirers.

ROME RESTAURANTS

(Continued from page 286)

with Bernini fountains providing almost an exotic table setting in a simple square smoothed with historical associations. One can enjoy it with no false intellectual reservation. The food is traditional but not repetitive. I ate a hot pasta called *penne all'arrabbiata*, which I never had better, and a pure, unexcelled sea bass. It was the ideal simple Italian meal, eaten out of doors (no traffic in the piazza) with the sensation that the whole world is happening around you.

Finally, El Toulà, Via Della Lupa 29 (687796). Almost never by American, British, or even French standards is an Italian restaurant elegant. This place achieves it—even if the style of décor is early 1950's. Out of the restaurants I have listed this was the only one actually to surprise me. The walls were covered in olive-green felt, the plain upholstered chairs had linen seat covers tied on them. There were brass candlesticks, sedate prints on the walls, and brass lamps. The food belied this rather precious style. It was exciting. There was hare pâté on the table (a palate amuser), then really fresh pasta, and superb baby pigeon. The wine list was original. The cost was $18 for two, which for the best food, the most caring and intelligent service I encountered in Rome seems the best possible value for money. The prince rating was high.



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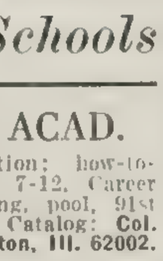
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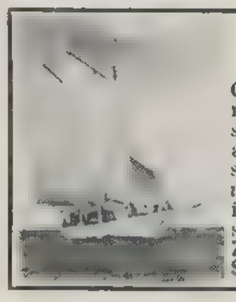
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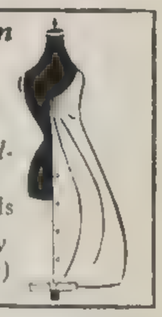
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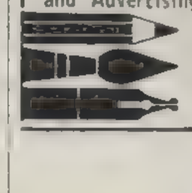
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GARDEN SPEEDWAY

The superfresh Belgian food of the Baron René Boèl

BY NINETTE LYON

In Belgium, Chenoy, with the spacious farm, stables, and ochre-yellow manor house of the Baron René Boèl, is a quick zip from the city of Brussels, where the Baron is a man to be reckoned with in arts, economics, any number of whirls. At Chenoy speed counts, too. The superb fruit, vegetables, milk, butter, and fresh meats produced there are rushed to the table at peak, and anything not used within the day is immediately frozen. In the Baron's efficient farmyard, the young calves drink milk in darkness to keep calm, and cows are milked to Mozart's music for more lavish production. Here, some Chenoy menus, and recipes for the starred dishes.

A DINNER MENU

WITH WINES

Dutch oysters and Persian caviar
  Champagne or iced Traminer
Snipe flambéed, on croutons
Braised chicory with herbs
  Nuits-St.-Georges
Poached pears or peaches
  Arbois jaune

TWO LUNCHEON MENUS

WITH WINES

Sea kale Flemish style
  Petit Chablis
Chicken stuffed with cottage cheese and thyme
Garden vegetables as at Chenoy*
  Beaune: Clos des Mouches or Feves
Red fruit, fresh or frozen, powdered sugar

Ham-stuffed lettuce*
  Rhine wine such as Schloss Johannisberger (green cap—very ripe grapes)
Sea bream with tomatoes*
Purée of broad-bean sprouts
Cheese
  Cheval-Blanc
Sherbet

OF SALADS, René Boèl said: "You must be miserly with the vinegar, generous with the olive oil, don't forget the salt and pepper and sometimes a little mustard, and find some fool to stir and stir and stir. . . ."

HAM-STUFFED LETTUCE LEAVES

2 large heads lettuce
2 or 3 stalks parsley, chopped
½ cup chopped onion
¾ cup stale bread, crumbled
¼ cup beef stock
1½ cups chopped cooked ham
2 egg yolks
1 bouquet garni of thyme, bay leaves, zest of lemon, parsley
1 tablespoon lemon juice
⅓ cup heavy cream
Butter
Salt and pepper

Sauté onions in butter until light brown, remove with skimmer. Soak bread in stock; when soft, squeeze out. Mix onions, bread, ham, egg yolks, salt, and pepper. Submerge lettuce heads in boiling salted water for 1 minute; drain well. Separate leaves and dry; spread in eight portions. Divide stuffing among the leaves, roll up and tie with white thread. Add more butter to the pan and put in the lettuce rolls, tightly wedged. Add salt, pepper, and bouquet garni. Cover and simmer 45 to 50 minutes, adding a little water if vegetables stick. Use skimmer to remove lettuce rolls to a hot plate; sprinkle with lemon juice. Add cream to pan, season with salt and pepper; heat without boiling. Pour over lettuce and serve.

SEA BREAM WITH TOMATOES

3-pound sea bream, or 2 small ones
Parsley
5 or 6 stalks tarragon
½ onion, sliced
2 cloves garlic, sliced
⅓ cup olive oil
8 small tomatoes, or 4 large ones
3 tablespoons lemon juice
3 tablespoons water
1 tablespoon bread crumbs
Salt and pepper

Clean fish, leaving head on. Rub inside with salt and pepper; stuff head and body with onion, tarragon, and a good bunch of parsley. Insert slices of garlic in slits in the fish. Put fish in an ovenproof dish. Pour oil over fish and arrange unpeeled tomatoes around it. Add water and lemon juice; bake in hot oven (400°) 10 minutes. Baste. Sprinkle coarse salt on each tomato, bake in slower oven (350°) 20 to 30 minutes, until fish is nearly done. Sprinkle fish with bread crumbs, salt, and pepper. Bake 5 minutes; serve.

HOW VEGETABLES FROM THE KITCHEN GARDEN AT CHENOY ARE SERVED

BROAD BEANS:
  shelled and the outer skin removed, cooked with savoury
BROAD-BEAN SPROUTS, RADISH OR TURNIP TOPS, NEW ZEALAND SPINACH:
  puréed, thickened with cream as for spinach
CARDOONS:
  on croutons, garnished with rounds of poached marrow
WHITE-BEET STALKS:
  in a white sauce, lightly browned under the broiler
CELERIAC:
  poached in water with flour and lemon added to keep it white, then sliced
ARTICHOKE BOTTOMS:
  stuffed with spinach purée or sorrel purée
PEAS, ENGLISH STYLE:
  poached, with mint and butter added
PEAS, FRENCH STYLE:
  simmered with lettuce, tiny onions, and butter
NEW POTATOES:
  steamed, with chopped simmered shallots, sweet butter
GREEN BEANS:
  cooked, uncovered in salted water; drained while still crisp; seasoned with olive oil, tarragon, shallots; served lukewarm.
ZUCCHINI:
  poached 4-5 minutes; seeded; stuffed with chopped raw onion and tomato pulp, parmesan cheese; sprinkled with olive oil, bread crumbs; baked
CURLY WHITE LETTUCE LEAVES:
  with a light vinaigrette and garlic.

THE NEW YORK COLLECTIONS

Other shops across the country carrying the new American fashions shown throughout this issue of Vogue



COVER
Black-white-taupe tweed midicoat. By Frank Masandrea for Modelia. At The Denver; B. Forman; Hengerer's; Swanson's.



PAGE 350
Evening tunic, a blaze of fox-bordered brocade over satin pants. By Adele Simpson. At Frost Bros.; Joseph Horne; Jordan Marsh, Boston; Sakowitz.



PAGE 369
Shaped black wool jersey midicoat over matching pants. By Geoffrey Beene. At Garfinckel's, Washington, D. C.; Rich's.



PAGE 405
Yellow-and-black plaid belted midicoat with leather sleeves. By Originala. At Halle's-Cleveland; Jordan Marsh, Boston.



PAGE 322
Paisley-printed, caramel-and-navy velvet coat. By Bill Blass. At Maas Brothers, Florida; Rich's; Wanamaker's, Phila.; Jacobson's, Michigan.



PAGE 351
Brown-and-white snake-print panne velvet evening dress. By Anne Fogarty. At Frost Bros.; Stix, Baer & Fuller; Swanson's.



PAGE 369
Belted black wool midicoat with a good swing to it. By Kasper for Joan Leslie. At Boston Store; Bramson; Garfinckel's, Washington, D. C.; Joseph Horne; Wanamaker's.



PAGE 405
Pleated midisuit in brown plaid. By Originala. At Halle's-Cleveland; Jordan Marsh, Boston.



PAGE 326
Printed challis shirt and matching velveteen midiskirt. By Kasper for Joan Leslie. At Garfinckel's, Washington, D. C.; Rich's; Shillito's; Stix, Baer & Fuller; Swanson's; Wanamaker's, Phila.



PAGE 353
Long red wool coat for evening over its own black silk-and-worsted dress. By Belle Saunders for Abe Schrader. At Lazarus; Sanger-Harris; J. W. Robinson.



PAGE 370
Evening turnout with gaucho pants of black wool, a midi weskit and white crêpe shirt. By Anne Klein. At The Denver; Frost Bros.; Lazarus.



PAGE 411
Fake fur midicoat and matching pants—brown-beige-white eland streaks. By Morton Myles for Malcolm Charles. Bramson; Garfinckel's, Washington, D. C.



PAGE 327
Peasanty dirndl mididress in a Persian print. By Rodrigues. At Bramson; The Denver; Garfinckel's, Washington, D. C.; Joseph Horne.



PAGE 360
Purple knit pants suit shirt-buttoned in brass. Chemise Lacoste by David Crystal. At L. S. Ayres; B. Forman; Halle's-Cleveland; Rike's.



PAGE 400
Tattersall midisuit with a pleated skirt. By Kasper for Joan Leslie. At L. S. Ayres; Boston Store; B. Forman; Halle's-Cleveland; Jordan Marsh, Boston; Shillito's; Swanson's.



PAGE 413
Black wool coat with the widest flying skirt. By Umberto Manzo for Davidow. At Garfinckel's, Washington, D. C.; Stix, Baer & Fuller; Wanamaker's, Phila.



PAGE 334
Long, dirndl-skirted evening dress of printed challis. By Rodrigues. At Bramson; The Denver; Jordan Marsh, Boston; Sakowitz.



PAGE 362
Silvery metallic knit mididress and pants. By Leslie Fay. Bramson; The Denver; Goldsmith's; Halle's-Cleveland; Hengerer's; Lazarus; Sanger-Harris; Wanamaker's, Phila.



PAGE 401
Blue, brown, white plaid midicoat and pants. By B. H. Wragge. At The Denver; Goldsmith's; Wanamaker's, Phila.



PAGE 415
Grey knit midicoat edged with grey fox. By Calvin Klein. At L. S. Ayres; Bramson; The Denver; Garfinckel's, Washington, D. C.; Halle's-Cleveland; Jordan Marsh, Boston; Sakowitz.



PAGE 335
Purple panne velvet midi shirtdress glowing with flowers. By Kasper for Joan Leslie. At Goldsmith's; Jordan Marsh, Boston; Swanson's.



PAGE 363
Green silk chiffon evening dress with an ostrich-feathered poncho. By Elinor Simmons for Malcolm Starr. At Bramson; Garfinckel's, Washington, D. C.; Hudson's; Rich's; Sanger-Harris; Stix, Baer & Fuller; Swanson's; J. W. Robinson.



PAGE 402
Zippy suit in camel wool Melton cloth—zipped jacket, zipped midi over a short skirt. By Jacques Tiffeau. At Frost Bros.; Hudson's; Rich's.



PAGE 415
Oatmeal knit wrap coat, turtleneck, pants. By Kimberly. L. S. Ayres; Boston Store; The Denver; Frost Bros.; Goldsmith's; Halle's-Cleveland; Hengerer's; Joseph Horne; Hudson's; Hutzler's; Lazarus; Maas Brothers, Florida; Rich's; Sakowitz; Sanger-Harris; Shillito's; Stix, Baer & Fuller; Swanson's; Wanamaker's, Phila.



A. This simple stroking motion with your fingers could diminish ugly forehead lines, the very first time you use it.



B. How to gently freeze ugly lines out of your mouth and lip line—shown in Lesson Three.



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When the book arrives, turn immediately to page 123 and read two pages—nothing more. Here you will learn how *a pair of wrinkled white-leather gloves* lead to one of the most amazing discoveries ever made about the skin of the human face.

This discovery was quite simple—*but to our knowledge it has never been used before.* It started as a way of stroking out every wrinkle in that pair of white gloves—till they were as smooth and perfect as the day they were first made. Then, it came into full bloom with a sudden realization—*that the skin of the human face is like the skin of any other animal ...and therefore, if you could stroke wrinkles out of leather gloves, you could stroke them just as inevitably out of the human face!*

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What you are going to do is this: You are now going to turn to page 59, and study three simple movements with your hands *as they begin to treat your forehead.* You should learn all three of them in about a minute each. Then you are going to put down the book—you are going to look in your mirror—*and you are going to count the wrinkles and lines that have turned your forehead "old" for years.*

Then you are going to apply the first movement for three minutes. You are going to stop—check the second movement with the book—and use it for an additional three minutes on your forehead. Then you are going to use the third finger-movement for slightly longer. And then you are going to stop...you are going to bend forward to look into that mirror again...*and the realization is going to pour through your body that a whole new world of beauty has suddenly been built into your own two hands!*

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And much more. An "instant mouth lift" for drooping corners. How to lose a complete dress size without losing a pound. An instant way to make your breasts appear far firmer and larger. A simple sound, deep in your throat, that does more to reduce neck lines than any exercise you have ever used.

And much more. All yours to prove without risking a penny in Jessica Krane's remarkable new book, HOW TO USE YOUR HANDS TO SAVE YOUR FACE. Its cost is only $5.98 complete.

This is less than you would spend on a single treatment in a beauty parlor, to try to *conceal* the lines that this book may remove for you in hours. Right now, go back to the statements by the two doctors at the top of this advertisement. Read them once again, and then ask yourself: *"Is it worth a half hour of my time, and no risk, to try this new method on my own face tomorrow?"*

If your answer is Yes, send in the No-Risk Coupon—*today.*

ABOUT JESSICA KRANE

Jessica Krane's revolutionary FACE-O-METRICS* Course is the uniquely exciting facial smoothing plan you've heard about—the 5-minute-a-day technique for firming face and neck, reducing and retarding facial lines. Now, for the first time, the complete course (which sells in Miss Krane's private salon for as much as $35 a lesson), is yours in a single book for a fraction of that price.

Jessica Krane, originator of Face-O-Metrics, is the author of two nationwide best-sellers describing her system. You may have seen her on the Johnny Carson Show...Mike Douglas...and other national television shows. Her method has been described as "amazingly effective" by leading newspapers and magazines in this country and abroad (where it is even more widely used).

*Face-O-Metrics is copyrighted by Krane Enterprises, 1969

MAIL NO RISK COUPON TODAY!

INFORMATION, INCORPORATED, Dept. V-4
200 Madison Ave., New York, N.Y. 10016

Gentlemen: Please rush me a copy of *Jessica Krane's How To Use Your Hands To Save Your Face.* I understand the book is mine for only $5.98 complete. In addition, I understand that I may examine this book for a full 30 days entirely at your risk. If at the end of that time, I am not satisfied, I will simply return the book to you for full refund.

☐ Payment enclosed ☐ Please charge my credit card

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EYE TIPS FOR EYE TYPES

by *Andrea* Your Personal Eyedresser

Find your double, and do your thing! For other personal makeover Eye-deas,
turn to the Andrea custom collection of over three-dozen European Hair lash styles,
at better cosmetics counters. Black or brown, $4.00 to $12.50.



THE TYPE:
Deep-Set Eyes

THE TIP:
Zoom them up with extra-long LONG JANES,
fine and feathery, with saucy upturned tips.
Another eye-surfacing trick: the LOWER LID lashes,
on a transparent band that heightens
the illusion of being your very own.

THE TYPE:
Turned-Up Eyes

THE TIP:
Really turn on their smile, with MEDIUM SPIDERY
lashes that silken your eyes, sweep your cheek.
(Or fashion's newest EXOTICS with the first
transparent band, for a spaced-out linerless look.)
Make it a double play, by adding LOWER LID lashes.





THE TYPE:
Wide-Set Eyes

THE TIP:
Bring them closer together with
NATURAL MEDIUM FLUTTERS, zigzagged in
length for a stagger-lash effect that's the ultimate
in naturalness. (Also in Heavier and Extra-Heavy
versions, as well as Demi style shown elsewhere.)

THE TYPE:
Small, Close-Set Eyes

THE TIP:
Create the illusion of larger eyes, wider-set,
by wearing filmy FEATHERY lashes with
greater length at outer corners. Add to the eye-opening
effect with LOWER LID lashes on transparent
band, to make eyes seem even bigger, brighter.





THE TYPE:
Shallow-Set Eyes

THE TIP:
Watch prominent eyes recede, when you wear
NATURAL SUNBURST lashes with their close clusters.
(Also in Standard version, with flared outer ends.)
Continue the recession, by concealing full
lower lid with LOWER LID lashes on transparent band.

THE TYPE:
Down-Slanted Eyes

THE TIP:
Make the most of your crescent eyes, with a
winning combination of long LOWER LID lashes and
MEDIUM DEMI FLUTTERS. Accents the downbeat, minimizes
the upper lid...for a downright provocative look all your own.



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Sandalfoot
Career Sheer
Alive® support pantyhose
Sheer Heel
Agilon®
Reinforced Heel & Toe
Cantrece® II
Sheer Opaque